

# THE ATHENÆUM

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## THE GROSVENOR CLUB,

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This Club, which is proprietary and on a non-political basis, numbers 1,100 members. It has recently been entirely redecorated. To meet the expenses of further proposed improvements, by an influx of members, the Committee has resolved to temporarily suspend the entrance fee. Members have free admission to the Galleries during the Exhibition. All members have the privilege of subscribing to the large Circulating Library, for the use of their families, at a reduced rate. For reading in the Club, books are supplied free of expense to members. The Club Reference Library is exceptionally fine. High-class smoking and other comforts have been successfully introduced.

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OCTOBER 16, 17, 18, 19, 1888.

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The Lectures will be delivered on FRIDAYS at 8 o'clock, commencing on the 12th of October. R. D. DARBISHIRE, Esq., B.A., 20, George-street, Manchester. Rev. H. ENFIELD DOWSON, B.A., Secs. Gee Cross, near Manchester. Manchester, September, 1888.

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SATURDAY, OCTOBER 6, 1888.

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LITERATURE

*A New English Dictionary on Historical Principles: founded mainly on the Materials collected by the Philological Society. Edited by J. A. H. Murray, LL.D.—Part IV. Section I., Bra—Byz, completing Vol. I. Section II., C—Cass, beginning Vol. II. (Oxford, Clarendon Press.)*

THE completion of the first volume and the beginning of the second mark an important point in the progress of that truly magnificent enterprise the publication of the 'New English Dictionary.' The first volume, large quarto, contains no fewer than 1,240 pages, yet its size is not unwieldy, and its handsome appearance ought to prove a strong temptation to such buyers of books as are not insensible to external attractions. We have already expressed in very strong terms our keen appreciation of the transcendent merits of the first 1,040 pages, and we now find ourselves in the difficulty of being confronted by fresh work which shows unmistakable signs of steady progress towards perfection, while our stock of complimentary superlatives is exhausted. The omniscience of the anonymous critic is, of course, equal to the strain of at once passing judgment on the best of all possible dictionaries, but as our acquaintance with Dr. Murray's work increases we are conscious of growing gradually more omniscient than we were at the date of our first notice, and more at home in an entirely novel and extremely difficult department of criticism. One result of this advance in our critical power is that such blemishes and shortcomings as we have previously noticed appear of less and less importance, while we are more and more impressed by the vastness of the enterprise and the surprising success which has been achieved; another result being that we can affirm with increased confidence that, admirable as was the work in the first part, the fourth part, Bra—Cass, has reached a distinctly higher standard. It was, of course, to be expected that the unceasing accumulation of material and the enlarged experience of the editorial staff would produce a fairly uniform rate of improvement in each successive part until three or four volumes be completed. In some important respects, as in that of giving the earliest instances of the use of words, from which we need not separate that of recording rare words and

that of raising the literary standard of the illustrative quotations, it is inevitable that the treatment of each letter of the alphabet must be better than that of the previous letter even down to Z.

To give examples of the provoking way in which *desiderata* lie hid in remote corners of a vast mass of literature—of which mass the hundreds of thousands of volumes read or looked into for the great dictionary are, as to bulk, but a small percentage—we find an insignificant English vocabulary by R. C., 1613 (third edition), called 'Table Alphabetical,' has been read for part iv. with advantage, while it gives *abolished*, *affinite*, *affice* (adj.), *banbute*, which are omitted in parts i. and ii. Perhaps this little work should be quoted for *brumal*, as the first English citation is from Sir Th. Browne, and also for the form *cassere*. Of course, every schoolboy, to the horror of Protestant parents, has perused Bishop J. Alcock's (or Alkok's) 'Mons Perfectionis,' 1497; but Dr. Murray and his associate band of adult scholars need not flagellate themselves for having missed "water woude not brenne the yonge mayde Chrystyne," sig. d v r./1, their nearest approach to *burn*—scald being under II. 14 d, earliest date 1509; and for not having quoted "clothed in a camelle skynne," sig. e i v./1, their instances of the attributive use of *camel* including none of the fifteenth or sixteenth century.

The article *burn*, v., upon which we have just touched, is an excellent specimen of the most important and difficult work in the part before us; *break*, v., with its 13 columns and 55 sections, and the tremendous article on *by*, being too colossal for our purpose. To begin with statistics, this article *burn* occupies 6 columns, and comprises two divisions and 17 sections, with some 63 subsections. About four dozen differences of usage, including different shades of meaning and also phrases, are discriminated, and about 240 quotations are given, ranging in date from about 825 to 1886. As the intransitive strong Old Eng. *brinnan*, *beornan* was early confused with the transitive weak verb *bernan*, the etymology presented perplexities which have been skilfully unravelled. Perhaps the number of sections might have been reduced to 15, and the subsections might have accordingly been brought below 60; but those who hold this opinion must admit that the analysis and arrangement are excellent. The primary definition is open to the objection that it explains *clarum per obscurum*, thus, "Of fire, a furnace, or conflagration: to be in the state of activity characteristic of fire; to be in the state of combustion." This is awkward as regards *fire*, and inaccurate as regards a *furnace*. "Fire burns" means "fire glows or flames," or "fire is hot," or both. "A furnace burns" means "there is combustion in the furnace," that is, a furnace contains (and emits) heat and glow or flame. One single popular definition which shall cover the various notions expressed by *burn* (I. 1) is, we believe, unattainable. The simplest, commonest words are generally very difficult to define. For instance, *to care* is made synonymous in the first sense with *sorrow*, *to grieve*, where we incline to add "rationally rather than emotionally," though considerations of neat-

ness and conciseness would tempt us to pass over the suggested distinction.

We have used the part before us assiduously, and have only been disappointed three times when seeking help and instruction: once as to *bull's blood*, about the alleged poisonousness whereof we were curious; again as to *camembert*, which is omitted; and thirdly as to the drug (?) *capitell*, 1543, Traheron, translation of Vigo's 'Chirurg,' fol. xxxviii r./1, which we do not venture to identify with *capital*, adj., B 5, "cream of clay," the only quotation being dated 1799. Traheron has evidently been read for the 'Dictionary,' but not exhaustively, as *canerosty* is omitted, though to be found three times at least, e.g., fol. xxxix v./1; so with *canerosty*, to be found twice, e.g., fol. cxvi v./2. Again, fol. xlvii v./2 there is *carbunculouse*, and fol. lxxxiv v./2 *calefactive*, both earlier than the first 'Dictionary' quotations, the date of which will henceforth be given in brackets after the word. We have found *brigandine* (1609) in Holland's translation of Plutarch's 'Mor.,' p. 299, 1603; *calefaction* (1547) thrice in Paynell's 'Reg. Sal.,' 1528, also *capace* (1555), *ib.* sig. o iv v.; *cabbagy* (1883), translation of Bosman's 'Guinea,' p. 289, 1705; *caboceer* (1836), *ib.*; *caisson* (1704), 'Anonym. Military Dictionary,' 1702; *cantar* (1730) in Eden's 'Decades,' 1555; *calcule* (1601) in Garrard's 'Art of War,' 1591; *cajuput* (1832) in *Med. and Phys. Journal*, vol. i. p. 285, 1799; *caravan* (1599) in Hickock's translation of C. Frederick's 'Voyage,' 1588; *calcine*, 3 intr. (1704), in Warde's translation of 'Alessio,' fol. 8 r., 1558; *Caaba* (1734) in J. Pitts's 'Acc. of Moham.,' p. 58, 1704; the form *carashes*=bombs, *ib.* p. 151; *burgoo* (1750), *ib.* p. 19; cf. pp. 22, 23, ed. 1731. The 'Dictionary' gives up the etymology of *burgoo* for lack of these passages, which prove its connexion with the Arab. *burghul*, found as *burgu*, *borgu* so early as 1612; see Dozy, 'Suppl. aux Dict. Arab.,' i. 73, 74. It is doubtful whether *capelin* (1620) should be deduced directly from the Fr. *capelan*, as Hakluyt, vol. iii. p. 133, records that fish like smelts were called "by the Portugals Capelinas." These two instances offer compendious illustration of the immense value of the collection of early instances of the use of words for the determination of their true etymology. It is by this time abundantly clear that the 'New English Dictionary' is marking an enormous advance in the philological knowledge of the English language, of which advance by far the larger portion must be attributed directly to the contents of the said 'Dictionary.' We are particularly struck by the discrimination of seven different substantives of the form *brake*, and with the proof that *bread* originally meant "broken piece." In many cases we admire the judicious suspension of judgment where former etymologists have rashly committed themselves to a positive conclusion.

More help seems to be wanted as to uses of words in combinations. For instance, from 'The Antidotharius' (1530?) *bramble leuys*, *brambel oyle*, *great burre leuys*, *buglosse flowers* might have been got; from A. M.'s translation of Gabelhouer, *buglosse-flowers*, *buglossewater*; from S. Beck's 'Draper's Dict.,' *Caffa damask*, *Caffa diaper*; from Holland's 'Plut. Mor.,' *buffet-fight*, *bunch-back*; from

Ozell's translation of Tournefort, ii. p. 51, 1741, *capitation-tax* (1776). Under *cardinal*, adj., the section on *cardinal virtues* is scarcely complete without Philip Stubbes's "cardinal vices," *Anatomy of Abuses*, fol. 4 r., 1583. Under *cabinet*, as elsewhere, "Du Wes," as he styles himself, or Du Guez, is called "Dewes" for some mysterious reason. The mining term *cabble* is left without etymology, though a derivation from Fr. *accabler* is sufficiently likely to deserve mention. We have dwelt upon these minutiae of mild animadversion partly because they may prove useful to philologists, and partly because the few shortcomings are far easier to deal with than the innumerable excellences and points of interest.

A peculiar feature of the C—Cass section is the disproportionately large number of words derived from foreign languages outside the familiar circle of Latin, Greek, and French, e.g., *Caaba*, *cabaan*, *caback*, *cabalero*, *cabana*, *cabeer*, *cabob*, *caboeer*, *caboose*, *cacafuego*, *cacao*, *cacholong*, *cachucha*, *cacique*, *cadenza*, *cadi*, *Cadilesker*, *cadjan*, *Caffre*, *cafila*, *caftan*, &c., not to mention numerous words of Celtic origin imported in comparatively recent times from Scotland and Ireland.

Specimens of the monstrosities which have been committed in usage or coinage are the following: *brabeum* (=a prize), *branchage* (who but Robert Browning could venture on this?), *brattery* (=nursery), *brille*, v., *Briticism*, *bronchiectasis*, *Brummagism*, *Cantabrigicity*. If such melancholy attempts at enlarging our vocabulary must be recorded, a mark of infamy should be affixed to each.

It is satisfactory to read that for the future the issue of the 'Dictionary' will proceed with greater rapidity than has been the case with the first volume, and all concerned are to be heartily congratulated on the position of co-editor being taken by so thoroughly competent a scholar as Mr. Henry Bradley. Dr. Murray's power and energy are sufficiently displayed in vol. i. to satisfy the most exorbitant ambition, and it must be a great relief to him to feel that the colossal work which he as sole editor has set well on its way, and on which he has indelibly stamped his individuality as an organizer and scholar, is likely to be concluded within a reasonable time.

*The Works of George Peele*. Edited by A. H. Bullen, B.A. 2 vols. (Nimmo.)

AFTER the labour involved in his edition of Middleton, Mr. Bullen must have found the preparation of the new edition of Peele almost a holiday task. Not that the text of Peele offers little difficulty to an editor. It is, on the contrary, in places so hopelessly corrupt that conjecture is baffled, and the plays have to be left to speak for themselves. In one case, indeed, that of Peele's Scriptural drama 'David and Bethsabe,' the only conclusion to be adopted is that entire scenes have dropped out. Not even in the case of a Bible story could an author leave to the memory or the imagination of an audience so much that is vital to his plot. Wherever the reader turns, indeed, difficulty besets him, and the editor who undertook to turn the whole into sense and metre would find as wide a field for conjectural revelry as is often supplied. Practically, most that

could be done for Peele was done by Dyce, to whom, in the opening sentence of his introduction, Mr. Bullen pays full homage. Sixty years fully occupied with critical investigation have passed since the appearance of Dyce's edition of Peele, and in that time little has been turned up to disprove his assumptions or modify his theories.

New facts concerning Peele's history have been dragged to light, and of these Mr. Bullen has naturally made use. In the *Athenæum* of July 2nd, 1881, the new matter of most interest concerning Peele which appears in this latest edition first saw the light. It is there shown that George Peele, whom Payne Collier confidently stated to be the son of Stephen Peele, a bookseller and a ballad-writer, was in fact the son of James Peele, clerk of Christ's Hospital, where the dramatist was educated. Successive advances towards George Peele's education are chronicled in the Court Book, as is the easily understood order to the clerk "to discharge his howse of his sonne George Peele . . . before mychelmas day next cominge vppon paine of the gounes displeasure." The passages concerning this relationship constitute the most important addition to the new Peele, though Mr. Bullen's indefatigable search has been rewarded with other discoveries.

In the editorial part of his task Mr. Bullen has been aided by Mr. P. A. Daniel, through whose hands every proof and revise has passed. Mr. Daniel's name is also of frequent appearance in the notes to the plays. Not seldom it is affixed to a conjectural interpretation or emendation other than that Mr. Bullen adopts. In the cases in which Mr. Bullen departs most widely from Dyce we are generally in accord with him. The authority for assigning to Peele 'Sir Clyomon and Sir Clamydes' is a MS. note in a very old hand on the title-page of the first edition of this play, which attributes it to Peele. Dyce says he has no doubt it is rightly so attributed. Though slow to differ from his predecessor, Mr. Bullen, who has wisely included the play in his collection, "cannot but think that this drama is the work of some playwright of the older school." Mr. Bullen's sound instinct has not deceived him. It is extremely difficult to believe that this dull and rhetorical play is by the author of 'David and Bethsabe' and 'The Old Wives' Tale.' It is true, however, that except some tricks of phrase the various works of Peele have little in common. If we took the standard of his best work and measured all by this, the greater part of his luggage would have to be thrown overboard. That standard is obtained in 'The Old Wives' Tale,' 'The Arraignment of Paris,' and in 'David and Bethsabe,' though concerning the play last named Mr. Bullen, who regards it as "exasperatingly insipid—a mess of cloying sugar plums," declares that he does not care "two straws for it." Cloying no doubt much of it is, and it is essentially undramatic, but it has as much grace of thought and expression as any other play ascribed to Peele.

The golden curls  
Of moss that sleeps with sound the waters make  
is a conceit pretty enough for any writer of the period, and the whole has a sort of Eastern extravagance of language which

Peele rarely employs elsewhere, and which was doubtless intended. A beauty of expression similar in kind and equally modern in sound with that before quoted is encountered in 'The Arraignment of Paris,' where our author speaks of

Yellow oxlips bright as burnished gold,

Two other lines, a little Spenserian in sound, which occur in the play are beautiful in themselves and curious as anticipating an expression of Lord Tennyson. The lines are,

And round about the valley as ye pass  
Ye may ne see for peeping flowers the grass,

The resemblance between the second of these lines and that in 'The Two Voices,'

You scarce could see the grass for flowers,

has, we believe, not been pointed out.

"It is highly probable," says Mr. Bullen, "that 'The Old Wives' Tale' gave Milton some hints for 'Comus.'" It is more than probable; it is all but certain that Milton took from this pleasing play not only some hints, but the scheme of 'Comus.' To compare Milton's work with that of his predecessor would, of course, be futile. From whatever source Milton took "son bien" he made it his own. The resemblance is not, however, confined to the points which have been frequently indicated—the two brothers, the sister who is lost, the necromancer who turns men into beasts, &c.—it extends even to expressions. The very phraseology of 'Comus' is, to a certain extent, taken from 'The Old Wives' Tale.' Traces of imitation, moreover, on the part of Milton, though they are most obvious in this instance, are not confined to this play. Vigorous passages are less common in Peele than in other dramatists of his epoch; but such even are to be found, and Peele is occasionally touched by the "fine fury" which is the distinguishing attribute of the Elizabethan drama. In his less careful work he is slovenly in the highest degree. The rhymes are at times scarcely more than assonance. Some ingenuity is necessary to find the rhyme between "beauty" and "excellency." Similar instances abound. To force, however, as is done at the opening of 'Sir Clyomon and Sir Clamydes,' "environ" to rhyme to "ocean" may be regarded as a master-stroke. As the play is of dubious authority, Peele, who has enough to answer for without it, may escape the responsibility for this. In the lyrics inserted in his plays, supposing them to be his, he shows himself at his best. "Cupid's Curse" in the 'Arraignment of Paris' is an exquisite ditty. It is pleasant, too, to find that the credit of the fine sonnet "His golden locks time hath to silver turned," which has been attributed to the Earl of Essex, belongs to Peele.

With the plays Mr. Bullen gives the poems and other works of Peele, including 'The Jestes of George Peele.' To some portions of these Mr. Bullen assigns a quasi-autobiographical flavour. In this he is probably right. The jests themselves, however, are the common property of Renaissance story-tellers. Some of them doubtless are, as Mr. Saintsbury states, assignable to the 'Repues Franches' of Villon. Jest-books, however, in all times have been the same, and a careful search by a competent scholar would probably assign some of the stories a more than respectable antiquity.

In get-up the volumes are worthy of the series to which they belong, and editor



and publisher are to be thanked for a much-needed contribution to dramatic literature. Facsimiles of MSS. of interest are given, and the miniature title of the unique 'Tale of Troy' is copied. It is pleasant to find Mr. Bullen continuing work for which he has such a special capacity.

*Histoire de Charles VII.* Par G. du Fresne de Beaucourt.—Tome IV. *L'Expansion de la Royauté, 1444-49.* (Paris, Librairie de la Société Bibliographique, 76, Rue des Saints Pères.)

IN the fourth volume of that patient and learned 'History of Charles VII.' to which the Marquis de Beaucourt has devoted the untiring labour of two-and-thirty years, he has reached a period less eventful and less heroic than his earlier volumes illustrated. There is no tragedy at Montreuil, no Joan of Arc, in the quiet time that succeeded the expulsion of the English; and the Dunois of the middle of the century is no longer the hero of Orleans, but that "froid et atténué seigneur" whose indefatigable embassies served his country little less than the battles of his youth.

For this very reason the last of M. de Beaucourt's volumes is the best and the most interesting. Dramatic and heroic moments demand a chronicler as rapid and intense; the Maid of Orleans requires her Michelet, since all the political ability in the world will never seize the secret of her magical success. Now it is precisely in the poetic gifts of dramatic insight and of inspired and contagious enthusiasm that the author we review to-day is principally deficient. If Cavour had written an account of the campaigns of Garibaldi, they would probably have remained as inexplicable as, in M. de Beaucourt's narrative, we find the victories of Joan of Arc. But there are things in history as important as the rare avatars of heroism; there are foundations for the triumph of a nation less visible, less worshipful, but as enduring. These things, as a rule, the poet, the prophet, cannot or will not reveal to us. But in this laborious exposition of the wise and secret policy of the past M. de Beaucourt is a master. The patient negotiations that perpetuated the victory which a flash of enthusiasm had gained; the slow evolution of a national France from the ruins of foreign war and the pretensions of provincial sovereigns—in a word, the long prelude that secured the magnificence of France for many centuries—are admirably demonstrated in the book before us.

The policy of Burgundy (a great factor in the history of this time) has never before been so clearly explained. We have no further doubt as to the motive which in the last years of the fourteenth century and the middle years of the fifteenth prompted Burgundy to forward the Italian ambition of his enemy of Orleans. For if Orleans desired to be King of Lombardy, Burgundy was no less set upon his dream of a kingdom in the north; and the first step to this throne was to ensure the absence from France of his rival. Admirable also are the passages which describe the perplexity of Charles VII., fearful of the power of Burgundy, yet covetous of an Italian province. How sharp a contrast to the rapid inspiration of Louis XI.,

that politician of genius, who suddenly, in the thick of his Italian intrigues, abandoned his private dream of an Italian Dauphiné, checked by his intuition of danger in the north, and henceforth concentrated the whole intensity of his diplomatic vision upon the necessities of his country. He saw that the expansion of France must be towards Normandy, and Maine, and Brittany. These still foreign provinces succeeded in the Dauphin's wise ambition to those Lombard and Ligurian frontiers over which for so many years the flood of the superfluous strength of France had ineffectually ebbed and flowed. From that moment Burgundy and Orleans alike have an implacable enemy in him. Before him lies the glorious work of the unification of his country, already on the verge of falling into a disunited confederacy of nobles.

The Dauphin Louis is unquestionably the hero of this volume, in so far as M. de Beaucourt, more interested in the progress and changes of historical ideas than in the adventures of a personage, may be said to have a hero. When the volume opens Louis has already turned his back upon the errors of the Praguerie; he waits at his father's court, obedient to his father's policy: at that moment France begins to dream of the frontier of the Rhine. He leads his father's army against the Swiss, and then, with a characteristic disregard of the Austrian alliance, he begins the Alsatian campaign. We are accustomed to know our Louis XI. as the patient forerunner of Macchiavelli's prince; here we know him as the captain of adventure, audacious and cruel, afraid of nothing, wounded in battle, loving the clang of arms. He leads his men from town to town, sacking and ravaging province after province. His mission appears to be to conduct out of France the terrible companies that in the hour of peace turned to prey upon her entrails. Switzerland, Alsace, Franche Comté, receive his rude battalions. Then he sets his face to Italy, intriguing deeply with Savoy and Genoa and Milan; only to perceive how ashy is the Dead Sea fruit of Italian conquest, only to pass in Dauphiné ten years of demi-exile, maturing his observation and experience, and revolting against the blindness of his father.

"Le roi se gouverne aussi mal que possible, disait-il à ses familiers, mais j'ai intention de mettre ordre à son fait. Quand je serai près de lui je chasserai Agnès, et je le mettrai hors de toutes ses folies, et les choses iront mieux qu'elles ne vont."—*Procès de Mariette*, p. 288.

But if the Dauphin longs to dismiss Agnès Sorel from his father's court, it is not because he perceives in her a political antagonist (M. de Beaucourt infinitely minimizes the political importance assigned to this woman by tradition), but because to this keen, active, intellectual youth Agnès is the symbol of the luxury and the infatuation of a court which yields with Orleans to the antiquated and useless attraction of the south, when the hour is come to scheme and fight, like Burgundy, for power and a firm frontier in the north. We suppose few people, and certainly not M. de Beaucourt, would attempt to paint the future Louis XI. in charming colours; but the sense we have of his chafing energy, of the indignant strength of genius condemned to inaction under the blind régime of elderly mediocrity,

diffuses a certain sympathetic element round the sharp outlines of his eager character. English as we are, we rejoice when the rupture with England permits the reconstitution of France in the north; for something of his exasperation had seized upon us in beholding that necessary step delayed so long.

The volume closes with the pacification of the Church, with the invention of regular troops, and the banishment of the companies. This is the second triumph of Charles VII., and only less important than the expulsion of the English. For a hundred years France had been wasted and ravaged by foreign troops in war—by native troops, as cruel and as insolent, in peace. Charles VII., having given victory to his country, proceeded to secure her tranquillity. Every student of history will read with profit and interest the chapter which discusses the constitution of the army.

But the general reader, if he be so bold as to open the pages of so serious an historian, will turn to the chapters upon the court at Nancy, at Chalons, and at Razilly. M. de Beaucourt has little grace of style, and, though a touch of the life and quaintness of the chroniclers animates his latest volume, he is without that gift of sketching in half a page a phase of society, and in three lines the appearance of a personage, which was so characteristic of Mr. J. R. Green. He has not the vivid picturesqueness of Mr. Froude, nor the Biblical imagination of a Michelet; but his very matter-of-factness, his *terre-à-terre* fidelity to his authorities, succeeds in placing before us a picture of the court of Charles VII. which the very absence of effect renders more real. The king, with his thin legs clad in tight green hose, his large head and awkward gait, stands before us:—

"Il y a, dans la physionomie, avec un charme indéfinissable, quelque chose de triste, d'inquiet et de défiant. Ces traits accusés, ce visage amaigri portent l'empreinte de la souffrance. Et en effet, sauf de rares lueurs de bonheur, cette existence, que l'on prétend s'être écoulée dans la frivolité, l'insouciance et les plaisirs, fut le plus souvent troublée, précaire, mêlée d'épreuves et de luttas..... 'Solitaire estoit,' dit un de ceux qui nous le font connaître le mieux; il se levait matin, entendait chaque jour trois messes, et ne manquait point à dire ses heures. Il faisait deux repas par jour, mangeait seul, buvait peu, et gardait toujours une grande sobriété..... Les scènes violentes de sa jeunesse lui avaient laissé une impression de terreur et de défiance dont il n'était point toujours maître. 'N'étoit nulle part sûr et nulle part fort,' dit Georges Chastellain, qui ajoute que le roi ne pouvait supporter le regard d'un inconnu quand il était à table. 'Car de celui-là,' dit-il, 'jamais ne se bougeoient ses yeux, et en perdoit contenance et manger.'"

Without a comment, without a suggestion, M. de Beaucourt has shown us the odd resemblance in likeness between Charles VII. and his greater son. He is equally successful in his portraits of the Queen, of the Duchess of Burgundy, and of the Dauphiness Margaret of Scotland. We behold these three forsaken women spending whole days together, ravaged "d'une même douleur et maladie qu'on appelle jalousie," while the wonderful Agnès, Mlle. de Beauté, trails her interminable silken skirts across the steps of the throne, fixing all eyes by her sweet candid beauty, the glance of her blue eyes, her golden locks, her indescribable air of youth

and spring. The heroine of these chapters is not *Mlle. de Beauté*, but the infinitely more touching figure of the Dauphiness. Margaret of Scotland appears before us as a young woman a little over twenty. Opinions are divided as to her beauty, and while many call her exquisite, and others declare her repugnant, we may suppose she had a certain angular grace, a phthisical brilliance, which might please or might offend. She was the pearl of the French court, beloved by all the royal family except her own husband. The Dauphin had, indeed, an insurmountable aversion to his wife: hence a melancholy on her part which soon degenerated into phthisis. The love of poetry alone brightened her existence; and she and her maids of honour, occupied in composing rondeaux to beguile the melancholy of tragic reality, present a pathetic image to our minds. Every one knows the legend of the kiss which Margaret bestowed on Alain Chartier, and of her answer, "Not the man, but the poet!" There are, however, many to whom the knowledge of the poor lady's own proficiency in composition will come as a surprise. She wrote, it was thought, too much for her health:

"Madame veilloit tant que parfois il étoit presque soleil levant avant qu'elle s'allât coucher; et aucune fois s'occupoit à faire rondeaux tellement qu'elle en faisoit douze pour un jour. 'Cela fait donc mal à la tête?' dit le roi. Jean Bureau répondit, 'Oui, qui s'y abuse trop; mais ce sont choses de plaisance.'"—Déposition de Tillay dans *Duclos*.

But Margaret died in reality less of ballad-making than of slander. This lonely, brilliant creature, refusing on her death-bed to forgive the man who wronged her almost to the last, dying with on her lips the cry of the exasperation of a wasted life ("Fi de la vie de ce monde! ne m'en parlez plus!"); the deaf and dumb little sister, and the other pretty one, arriving from Scotland too late, poor children, to find their Margaret anywhere save in the dust of this foreign country,—we can imagine what a picture *Michelet* would have drawn from these tragic materials. *M. de Beau-court*, as we have said, has small talent for picture-making; but the artless fashion in which he sets his unelaborated scene before the reader produces its own effect on a fastidious imagination. There is nothing strained, or falsified, or extraneous in this volume of sober research. The style has its lapses of flatness and dullness; the author falls sometimes into that error of prolixity which is the besetting sin of the man too full of matter; but when we reach the last page we feel that we have gained a clearer vision and a deeper insight into the various streams of tendency that shaped the reign of Charles VII.

*Éducation et Instruction.* Par Oct. Gréard. 4 vols. (Paris, Hachette & Co.)

*L'Éducation en Angleterre: Collèges et Universités.* Par Pierre de Coubertin. (Same publishers.)

THE four volumes of *M. Gréard* are most important, both as regards the history of education in France and the present position in that country of most pressing educational questions. The work covers the whole field from the elementary school to the university. One volume is devoted to primary education, one to superior education, and two to the secondary education

which lies between these limits. It would be difficult to point to a similar book published in England, although parallels might be found in America. *M. Gréard* supports his contention with arguments drawn from the educational systems of all important countries, while each volume is accompanied by tables—which must have been produced with great labour—to show with admirable perspicuity the changes which education has undergone in France and its relation to other systems.

The volume on primary education need not detain us long, deeply interesting as it is. The first article is on infant schools. It gives an account of the Kindergarten of Froebel, the genesis of the idea which underlies it in Comenius, and its development by Pestalozzi. *M. Gréard* criticizes the system as at present worked, and maintains that it was in a great degree anticipated by the methods of the *salles d'asyle*. The second essay, on the school, is chiefly taken up with a history of mutual education, or as we should call it the monitorial system. Attention is also given to school furniture, its effect upon the health as well as the progress of the scholars—the chair, the table, the blackboard, the wall map, and the school library. The third essay deals with adult classes from their institution by *J. B. de la Salle* in 1709 to their latest development in the present day. Technical education, as we call it, is then noticed, recognized by the French in the *École Turgot* under the name of *enseignement primaire supérieur*, and in the *École d'Apprentissage*, established for the purpose of removing the abuses of the old apprentice system, so clearly recognized by *M. Villemain* in 1840. The last two essays are devoted to the training of elementary teachers, and to a general review of the results of educational reform in this department during the last seventy years. We do not know if *M. Gréard's* volume was in the hands of the recent commission on primary education, but we are sure that it might have been consulted by them with advantage.

The first of the two volumes devoted to secondary education consists of three essays: classical education in Paris in 1880, modern-side education, and secondary education for girls. The first essay shows the size and the number of the existing *lycées* and the preparations which were then making for their improvement. While Paris had in 1860 only one classical high school for 345,000 inhabitants, Berlin had one for 77,000, Vienna one for 105,000, Moscow one for 100,000, Dresden one for 42,000, and Leipzig one for 66,000. In England we are still worse off. We have in London only six or seven classical schools for a population of five millions. Whatever may be the faults of the present Government of France, there can be no doubt that, in spite of internal disorders and foreign apprehensions, the development of education has gone steadily on. It is a question whether an educational reformer would not at the present time learn more useful lessons at Paris than at Berlin.

Modern-side education has undergone many vicissitudes in France. It has been less readily welcomed there than in Germany, but more sincere attempts to solve the

problems connected with it have been made in France than in this country. These did not take definite shape until June, 1865, under the enlightened control of *M. Duruy*; but the movement may reckon among its precursors Cardinal Richelieu, Cardinal Fleury, and the Marquis de Mirabeau. The Convention, as might be expected, did not pass it over in its other educational reforms; but the enlightened policy then inaugurated was discouraged by the Empire, and rendered nugatory by the restored monarchy. Those who visited the French schools twenty years ago will remember the hopes which this new departure had excited. Everything had to be created—teachers, text-books, and scholars; a rich and varied programme was drawn up, admirable text-books in every department were composed by competent hands, a special normal school was established at Cluny for the formation of teachers; it was hoped that pupils would flock to the benches so soon as the advantages were offered them. The result, however, was failure; the teachers returned to the primary education from which they had been originally drawn, and the pupils had not the heart to follow with any useful persistence the course marked out for them. Perhaps the scheme had been too much the creation of an edict, and had no root in the desires and aptitudes of the people. Matters are now more prosperous. There are signs that public opinion is slowly changing from the classical to the modern side, a movement which will probably proceed more rapidly when it has reached a certain point of development.

The history of modern or real education has been a strange one. When the Reformation cut Protestants off from the sources of culture, which had been exclusively Catholic, the only course open to them was to supply the void as rapidly as possible, and to compete successfully with the Catholic schools. The masters of real education, *Ratich* and *Comenius*, did not live till a century later. Had they been born a hundred years earlier, Europe might have had two cultures, as it had two religions, and there can be little doubt which would have survived in the struggle for existence. As it was, the first half of the seventeenth century was not favourable to educational reform. It was a time of wide-spread political disturbance, the effect, probably, of the religious disturbance of the previous age. The Thirty Years' War in Germany, the Great Rebellion in England, the Fronde in France, the agitations in Hungary and Italy, all of which affected other countries as well as those in which they arose, prevented these new schemes from having a fair trial, otherwise *Comenius* might have established a college at Chelsea or at Winchester. *Milton* fully realized the importance of the question. His 'Tractate on Education,' the most gorgeous dream that ever cheated the fancy of a school-master, was an attempt to reconcile the new learning with the old. Restoration and reaction produced their accustomed results. Education became more classical than ever. The success of the Jesuits earned a triumph for the Catholic system. We may learn from *M. Gréard's* volumes how profoundly our own public schools were influenced by



Jesuit methods in their time table, their methods, and their objects of study. Only in these later days are they beginning to feel an influence which might under happier auspices have set them upon a better way more than two centuries ago.

M. Gréard's second volume on secondary education is occupied with two subjects—the question of programmes and the question of discipline—both of the highest importance. Indeed, the long and elaborate essay on programmes of study is the most weighty part of the whole work. M. Gréard sketches the varying features of the classical and the scientific annals of study, the gradual enlargement of a curriculum which at first was very narrow, the over-burdening of the pupil by a multiplicity of studies, the attempt to relieve him, sometimes by cunning contrivances of dovetailed encyclopædisms, sometimes by bifurcations adopted at the pupil's choice at a certain age, sometimes by a bold cutting of the knot and the division of studies into two completely organized branches. At the Brussels Congress of 1880 the question of one education or two was in full blaze. The German pedagogues maintained the impossibility of constructing an *Einheitschule* which should satisfy the multitudinous necessities of the human mind. The Belgians and the French were not persuaded to surrender the hope of an *école unitaire*. M. Gréard in an interesting historical sketch shows us how secondary education in France, exclusively literary and mainly classical before 1789, was conquered by science under the Revolution, was broken into two currents by the Consulate, brought back into one channel by the Empire, restored to letters by the Restoration, tossed about in confusion by the Government of July, bifurcated by the Second Empire, unified again by confession of failure, and now divided equally between literature and science. Unfortunately every attempt to lighten the burden has only increased it; every change has added some new weight to the burden of the scholar.

The bulk of M. Gréard's volume on superior education consists of an essay on the Baccalauréat, founded on the careful report which was recently made to the French Government on the systems of leaving examinations at the schools and entrance examinations at the universities in all countries. We recommend its careful perusal to all those who are contemplating the direction of secondary education by the State as well as to those who object to examinations altogether. M. Gréard's description of the examination by lot which prevailed in France some forty years reduces the system to an absurdity. The examiners were so little trusted that numbered questions were set beforehand in all subjects, and balls marked with the numbers were drawn out by the candidates. Nothing could be less fair. An easy question might be drawn in each department, or one to which the answer had been already indicated by the examiner. It is surprising that a system which even a Chinese would reject with scorn should ever have been invented, or should have survived ridicule for a week. Due weight is given by M. Gréard to the admirable system of Germany, by which the examination of the pupil is left

as far as possible in the hands of the teacher.

Space fails us to touch on other matters, but we cannot lay these volumes down without envying a country where these topics are thought worthy of discussion by a member of the French Academy whose knowledge is equal to his authority. Were any one inclined to moot these questions in England we do not know where he would obtain the statistics which should form the basis of his arguments; we feel sure that he would have no audience, and that no prudent publisher would assist his enterprise. How soon will a Minister of Education make us not only interested in, but informed upon, a subject which touches all?

The second book is not one from which Englishmen have much to learn. It is a lively, spirited account of our universities and public schools from the outside point of view. It deals with the social life, the games and amusements as they would appear superficially to a sympathetic stranger. It preaches the gospel of the open air. It is supposed to convey a lesson to French educationists, to warn them against courts with high walls, crowded dormitories, and over-pressure. A short notice of some preparatory schools in the introduction is followed by a description of Eton, Harrow, Rugby, Wellington, Winchester, Marlborough, Charterhouse, and Westminster. A short space is devoted to Christ's Hospital. There are brief accounts of some Roman Catholic schools, an amusing narrative of visits to Oxford and Cambridge, and a mention of Toynbee Hall. The book would certainly amuse an English reader. It might gratify his pride in making him think that our system of education is the finest in the world. But an intelligent foreigner would only have his appetite whetted for more information, and it would do an Englishman more good to be made dissatisfied with the education which he venerates. The conclusion of the book is that a larger place must be found in French education for sport.

The problem raised by his pages is, indeed, a difficult one, but M. de Coubertin has not solved it. He has only stated one side of it in a superficial manner. We have three systems of education in Europe, the English, the French, and the German. Which is best? It might have been said with truth twenty years ago that French education was certainly the worst of the three. Its most characteristic notes were uniformity and surveillance. M. Fortoul's remark, "At this moment every boy in France is studying the geography of Asia," whether true or not, hits the chief blot of the system. Even at the *École Normale* bearded men, the flower of French *lycées*, swung and played leap-frog whilst *pions* watched them from the windows. The merits of French education were that it was cheap, and that it could be indefinitely multiplied. We have had no authentic account in England of the educational reforms of the republic; but it is probable that French education aims far higher and achieves far more than it did in 1870. It can hardly be doubted that during the last twenty-five years the standard of English public-school education has steadily declined. It aims lower, and it accomplishes less than it did. This is due to the aggres-

sion of that very sport of which M. de Coubertin speaks so highly; while incompatible studies have been struggling for the mastery games have stepped in and occupied every vacant place. A public-school athlete may often say with truth: "Ce que je sais je sais mal; ce que j'ignore j'ignore parfaitement." He has not the desire for knowledge nor the capacity for acquiring it. He has that out-of-door health which fits a man very little for the sedentary habit and the strenuous industry by which the business of the world must after all be done. *Sitzfleisch*, the capacity of sitting still, is a great feature in the world's affairs, whereas your athlete is always restless indoors.

Again, to be fair, we must take French and German education as a whole. Compulsory military service is in both countries part of the education of the nation. The stripling student before he becomes a man must pass one, two, or three years of hard physical labour. German officers are, as a rule, just as strong and active as the ordinary Englishman, and they are much better instructed. Aristotle advises us not to work the body and mind at the same time. Certainly the boy athlete has no strength left for study. It is perhaps a good thing to break in the lad to the power of long attention and of mental toil. It is certainly unwise to destroy by the attraction of sport the spirit of healthy curiosity and the enjoyment of mental exercise which are natural in a cultivated human being. On the whole, we should not advise French educationists to imitate our English methods. It is better for them to work out their own systems on the fundamental lines to which they are accustomed, and which suit the genius of the nation. On the other, we would counsel Englishmen to distrust the predominance of that spirit of sport which is a new thing in our educational system, and which does quite as much harm as good. Perhaps the best thing for both countries would be to take a lesson from Germany, where the problem of giving to a whole nation a cheap, rational, and highly effective education was worked out long before either France or England realized that there was an educational question to be solved.

#### NOVELS OF THE WEEK.

*The Mediation of Ralph Hardelet.* By William Minto. 3 vols. (Macmillan & Co.)

*The Story of Charles Strange.* By Mrs. Henry Wood. 3 vols. (Bentley & Son.)

*The Haunted Tower; being the Story of Roland Trench's Disappearance, as related by his Brother.* Edited by Bevis Cane. (Spencer Blackett.)

*An Imperfect Gentleman.* By Katharine Lee (Mrs. Henry Jenner). 3 vols. (Longmans & Co.)

*A Moral Bigamist: a Story of Ourselves in India.* (Sonnenschein & Co.)

It may be generally assumed that the chief aim of an historical romance is to illustrate the bare facts of history by showing how they affected the private lives of the less important personages of the time, of whom its chronicles do not speak; and there is no doubt that the fancy and imagination of a novelist who has carefully studied his period may do much to render more intelligible and striking those truths which the scanty historical data of a remote past leave

confused and unexplained. It can hardly be said, however, that 'The Mediation of Ralph Hardelet' helps us much to this end. Mr. Minto's hero lived during the troubled days of the reign of the boy king Richard II., when defeat abroad and oppression at home caused the short-lived rebellion of Wat Tyler. Ralph Hardelet, a young cousin of the powerful Archbishop-Chancellor Simon of Sudbury, in the disappointment of an unfortunate love affair falls under the influence of Wycliffe's teaching, puts on the garb of a "poor priest," and sets himself the task of bringing about a better feeling between the downtrodden masses and their oppressors. The story of his attempted mediation between the young sovereign and his people, and his tragic death in the revolt of Wat Tyler, is told at considerable length, and yet with an almost entire lack of such detail as would serve to make the circumstances more intelligible to us at the present time. Of the wretched state of the English peasantry, of their relations to their feudal lords and to the Church, Mr. Minto speaks in vague general terms, which give no hold to the imagination, and quite fail to bring home to our minds the reality of the story. His characters, too, remain almost as impersonal and remote from us as the names mentioned in the most dry and matter-of-fact historical records. Hardly an effort has been made to add an historical flavour and air of reality by making the characters speak in the language of the period; it would be difficult certainly to attempt to reproduce exactly the English of 1380, but at least the English need not be altogether that of to-day. The incidents are striking enough and well described; the meeting of Ralph Hardelet and Clara Roos in the dungeon of Sir Richard Rainham's castle is original and well told, and the interest of the plot is throughout well sustained. Had Mr. Minto only been successful in putting more flesh and blood into the characters he introduces, he would have written an exceedingly interesting story; even as it is, he has written one that is worth reading.

The late Mrs. Wood was an artificer, not an artist, but right cunning in the entanglement of plot and counterplot, as her present volumes show. There are no fewer than five parallel mysteries—the mystery of Lord Level, the mystery of Tom, the mystery of Mrs. Brightman, the mystery of Leah, and the mystery of the thirty sovereigns. We may, perhaps, add the mystery of who is who in the Heriot and Strange families, the members of which are brothers and sisters only by courtesy, their mother having been married three times, and twice to widowers. This method of securing complexity in the domestic relations may be safely recommended to future novelists of the domestic school. Of course a little explanation would have solved most of the difficulties set before us; but Blanche Level, impelled into a marriage with a man of the world much her senior, was not in the best position for obtaining frank explanations. Her misfortunes in this respect are due to a selfish old stepfather, Major Carlen, a very Turk in his ideas about women. This old reprobate, though scarcely original, has more character or no-character than most of the actors in the piece. Lord Level and Blanche, in spite of

the Italian girl with the earrings, learn to love and trust each other; the rest of the dark secrets are satisfactorily explained, except that of poor Tom Heriot (another good no-character, by the way), which is only solved by his untimely death. The eponymous hero, Charles Strange, is a worthy solicitor, with no mystery about him, who partly tells the story. On the whole, there is plenty of go in the book, which is distinctly good of its kind.

The full title of 'The Haunted Tower' is at once an invitation and a programme. Mr. Cane promises mystery, if not miracles; removal, if not murder; strange sights and sounds, if not living and even palpable ghosts. He might have gone a good deal further, for his story is more about the sea than a tower, and on the sea there are wrecks, mutinies, deadly encounters, and direct interpositions of Providence. Roland Trench's brother is a lad of eighteen or so when his narrative ends, and his career as a stowaway and as a castaway reminds one a little of two or three recent lads of fiction, who have passed through their baptism of horror in a somewhat similar way. The youth tells many highly-coloured yarns, and gloats with apparent relish over many blood-thirsty details. But there is no doubt that either he or his editor can write vigorously, and imagine some very strong situations. He does not stick at trifles, either. Once he is cast adrift, with his captain, his deadly enemy, and a drunken doctor, in an open boat, when the stars in their courses interfere to punish the murderous mutineers:—

"From all that swarm of flying meteors one, brilliant, stupendous, appeared to detach itself and drop earthwards. I had no time for thought, only my whole being was penetrated in a moment with a blinding glare. From the distance came faintly a little mingled cry, as of a doomed army flying—a monstrous rushing, vibrating sound, grew out of nothing—increased tenfold, filled all nature with hideous uproar; and, as I closed my eyes upon the intolerable vision, there fell a splintering crash, so wild and appalling that the very universe seemed shaken to its foundations."

All of which the boat survived; but the ship went to the bottom. 'The Haunted Tower' will hit the mood of a good many readers, and it is, in fact, something more than a passable story of adventure.

Mrs. Jenner has hit upon a good idea for a novel of incident, on the theme suggested by her motto, "Terrena per vices aliena." Fortune turns her wheel, and alternately raises the humble and lowers the proud, with results which may fairly be called amusing, and which are at least as interesting as the story is improbable. The imperfect gentleman is one Thomas Rowley, bank clerk, a somewhat vulgar young man with a somewhat vulgar young wife, who unexpectedly comes in for a baronetcy with eight thousand a year. They make a good use of their money, and are kind to their old friends; but it turns out that they had no right to the title and income, which are found to belong to a fine, if not less imperfect gentleman, Col. Rowley. The colonel is an old rip, but he has a divine daughter, who loves the son of a photographer. To put Mrs. Jenner's poetic situation into plain prose, Julian Rowley loves and is married to Viscount Leaveland; and one fine day, as the happy couple are paying a visit to a

Camden Town studio, they find the noble earl, hitherto known to them as the viscount's father, focussing a servant girl through his camera. A few weeks back the omnivorous reader of novels may remember to have met the son of a duke plying the honest calling of an omnibus cad. The aristocracy of old England seems to be going down the hill at a breakneck pace—at any rate, in the pages of fiction. There is poetical justice in 'An Imperfect Gentleman' as well as much pathetic imagination; and perhaps enough has been said to show that the story is worth reading.

The author of 'A Moral Bigamist' reviews his story in its last two pages, and almost saves every one else the trouble of doing it for him. He affirms that this "story of ourselves in India" is a true delineation of life; of one of his characters he says that she "redeems the book and makes it readable." As for the moral, let the author point it for himself:—

"To a girl marriage in itself is no protection. Unless supplemented by loving companionship, it often means loneliness; and in India loneliness leads into temptation."

The reader is invited to call at a certain London address, which is printed plain, and ask for Sister Magdalen, who is the "coarse, vulgar, almost criminal . . . Lena Hardy of this book." If the passage referred to is veracious, as it seems to be, there can be no hesitation in saying that nothing in such execrably bad taste as the words above quoted and their context could well be imagined.

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## LITERARY IMITATION.

THE curious similarity, both in expression and in the perpetration of what may be called an Irish bull, of the following passages must have interest for various reasons. Lord Macaulay's slashing treatment of the poems of the Rev. Robert Montgomery in the *Edinburgh Review* is one of the staple wonders of modern criticism. The reviewer has this in his 'Battle of Lake Regillus':—

And louder still and louder  
 Rose from the darkened field  
 The braying of the war-horn,  
 The clang of sword and shield.  
 The rush of squadrons sweeping  
 Like whirlwinds o'er the plain,  
 The shouting of the slayers,  
 And screeching of the slain.

The reviewed writes thus:—

Spirit of Light and Life! When Battle rears  
 Her fiery brow and her terrific spears;  
 When red-mouthed cannon to the clouds uproar,  
 And gasping thousands make their bed in gore;  
 While on the billowy bosom of the air,  
 Roll the dread notes of anguish and despair;  
 Unseen Thon walk'st upon the smoking plain  
 And hear'st each groan that gurgles from the slain.

This reminds of "thrice he slew the slain," or of the Irish member who convulsed the House of Commons by asserting that he would die as a soldier first and as a man afterwards. It is possible that the subject of battle may by its intensity create similarity of description; but the double likeness in these quotations gives the inevitable inference of conscious or unconscious imitation.

THOMAS SINCLAIR.

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Messrs. Allen & Co. announce "Fifty Years of a Showman's Life; or, the Life and Travels of Van Hare," by Himself,— "The Falcon on the Baltic: a Voyage from London to Copenhagen in a Three Tonner," by E. F. Knight,— "The Enchanted Island," by Wyke Baylis,— "Sketches of a Yachting Cruise," by Major E. Gambier Parry,— "Ad Orientem," by A. D. Frederickson,— "Rapid Field Sketching and Reconnaissance," by Capt. Willoughby Verner,—the following new volumes in the "Statesmen Series": "Bolingbroke," by Arthur Hassall; "The Prince Consort," by Charlotte M. Yonge; "Gambetta," by F. A. Marzials; "Henry Fawcett," by Sir Edward Grey; "Dalhousie," by Capt. Lionel Trotter; "Wellesley," by Col. G. B. Malleon; and "Grey," by Frank H. Hill,—Vol. I. of a library edition in 6 volumes of Kaye's "Sepoy War" and Malleon's "Indian Mutiny,"— "Haydn's Book of Dignities," revised and enlarged by Horace Ockerby,— "The Romance of Industry," by James Burnley,— "Le Comte de Paris," by the Marquis de Flers, translated by Constance Majendie,— "The Dairy Farm," by James Long,— "The Diseases and Disorders of the Ox," by George Gresswell,— "A Handbook to the Royal Gallery at Venice," by C. L. Eastlake,— "First Wilts Rifle Volunteers," by Major R. D. Gibney,— "With the Harries," by the author of "The Subaltern,"—"History of the London Stage," by H. Barton Baker,— "The Cultivated Oranges and Lemons of India," by Dr. G. Bonavia,— "Old Madras Days; or, the Folk-lore of Southern India," collected by Mrs. Howard Kingscote and Pandit Natesa Sastri,— "Hints to Travellers in India," by an Anglo-Indian,— "Roaring in Horses: an Experimental Research," by R. H. Clarke, illustrated,— "Compensation: the Publican's Case," by C. Cagney,— "The Floral King: a Life of Linnaeus," translated from the Swedish by A. Alberg,— "Life and Balloon Experiences," Part II., by H. Coxwell, with special chapters on military ballooning,— "An Account of the Chapel of Marlborough College," by the Rev. Newton Mant,— "Students' Plane Trigonometry," by Thomas Roney,— "Outlines of English History," revised by Arthur Hassall, and "Outlines of French History," rewritten by Arthur Hassall,— "A Manual of Anglicized Colloquial Burmese," by F. A. Davidson,— "Chinese Manual," by Prof. R. K. Douglas,— "An Arabic Reading Book," by Alan B. Birdwood,— "Jane Austen," by Mrs. Malden, in the "Eminent Women Series," and a popular edition of Miss Blind's "George Eliot,"—"Mendelssohn," by J. Cuthbert Hadden, in the "Great Composers,"—"Rural Rambles," by A. Woodruff and S. P. Carill,—and new editions of Marvin's "Region of the Eternal Fire," Kaye's "Lives of Indian Officers," 2 vols.; S. J. Baxter's "In Anarchy's Net," G. E. Davis's "Practical Microscopy," and E. Lankester's "Half-Hours with the Microscope."

Messrs. Bell's forthcoming publications include the fourth and concluding volume of Grimm's "Teutonic Mythology," translated by J. S. Stallybrass,—Part XII. of Bryan's "Dictionary of Painters and Engravers," revised by R. E. Graves and Walter Armstrong,—a new

edition of "Memorials of the Hon. Ion Keith-Falconer," by the Rev. R. Sinkler,— "The High-Caste Hindu Woman," by Pundita Ramabai Sarasvati, with an introduction by Rachel L. Bodley, M.D.,—a new edition of Mrs. Ewing's popular tales,— "Chronicles of Henry VIII. of England," translated from the Spanish by Major Martin T. S. Hume,— "Chess Studies and End Games," systematically arranged by B. Horwitz, with a preface by W. Wayte,—and "The Epistle to the Corinthians, with Notes Critical and Practical," by Prebendary Sadler. Messrs. Bell's new school-books will include "The Dramas of Sophocles, rendered in English Verse, Dramatic and Lyric," by Sir George Young,— "Faciliors: an Elementary Latin Book on a New Principle," by the Rev. J. L. Seager,— "Easy Translations of Nepos, Caesar, Cicero, Livy, &c., for Retranslation into Latin, with Notes," by T. Collins,— "The Rudens of Plautus," edited by Prof. E. A. Sonnenschein,—in the "Cambridge Texts with Notes," "Xenophon: Hellenica, Book II.," edited by the Rev. L. D. Dowdall; "Thucydides, Book VI.," edited by F. A. Paley; "Virgil: The Æneid, Book I.," Prof. Conington's edition, abridged, with vocabulary; "Virgil: The Bucolics, Georgics, and Æneid," Prof. Conington's edition, abridged; "Xenophon: The Anabasis, Book I.," with notes and vocabulary; "The Anabasis," edited, with English notes, by J. F. Macmichael, revised by J. E. Melhuish; and "Ovid: The Fasti," revised edition, with English notes by F. A. Paley,—in the "Cambridge Mathematical Series," "Mathematical Examples Pure and Mixed," by J. M. Dyer and R. Prowse Smith; "Examples and Examination Papers in Elementary Physics," by W. Gallatly; "Euclid: a Key to the Exercises in Deighton's Edition," by Horace Deighton; and Vol. II. of "A Treatise on Hydrodynamics, with Numerous Examples," by A. B. Basset,—new editions of Miss Edwards's "Examples for Grammatical Analysis in Verse and Prose" and Mr. Barrington Ward's "The Map and Compass,"—a new volume by Mr. C. P. Mason, "Practice and Help in the Analysis of Sentences,"—in "Bohn's Illustrated Library," Capt. Marryat's "Peter Simple" and "Midshipman Easy,"—in "Bohn's Classical Library," "Plutarch's Morals," translated by the Rev. A. R. Shilleto,—and in "Bohn's Philosophical Library," Schopenhauer's "On the Fourfold Root of the Principle of Sufficient Reason, and on the Will in Nature."

Mr. D. Nutt will publish Dr. Oskar Sommer's reprint of the "Morte Darthur," printed by Caxton in 1485. The original will be reproduced page for page, line for line, and word for word, but in roman type. Lord Spencer's copy will be taken as a basis, with its deficiency supplied from the Osterley Park copy. The editor's introduction will deal bibliographically and critically with the text. The variant readings from the editions of Wynkyn de Worde, Copland, and East will be noted. Essays upon Malory as a writer and upon his relation to the French original will probably accompany this edition. The issue will be limited. Mr. Nutt also promises a reprint, with appendix of in-edited letters, historical notes, and introduction by Mr. Jos. Jacobs, of the "Epistolæ Holianæ; or, the Familiar and Domestic Letters of James Howell,"—the fourth volume of the "Bibliothèque de Carabas," a reprint of Caxton's edition of the "Fables of Æsop," with an introduction on the literary history of the fable by Mr. Jos. Jacobs,— "The Coptic Acts of St. George, with the Syriac and Ethiopic Fragments," edited and translated by E. A. W. Budge,—a complete English version of the "Rubaiyat" of Omar Khayyam, by Mr. J. H. McCarthy, M.P.,—in the series "English History from Contemporary Writers," the "Crusade of Richard I.," edited by Mr. T. Archer, and "The Reign of Charles II.," edited by Mr. W. F. Taylor,—Mr. Taylor's edition of hitherto in-edited marginalia of Coleridge,—and an Eng-

lish edition of Gremmli's "Excursionsflora der Schweiz."

Messrs. Houlston & Sons' preliminary list comprises "Till Death Us do Part," by Sarah Doudney,— "Drops in Life's Ocean," verses by A. E. Viles, reprinted from *Punch*, *St. James's Gazette*, *Whitehall Review*, &c.,—and "Advice to Picture Buyers: Old and Modern Masters, Engravings, &c.," by a late member of the Printsellers' Association.

Messrs. Jarrold & Sons announce "In and about Ancient Ipswich," by Dr. J. E. Taylor, with illustrations,— "Cromer, Past and Present," by Walter Rye, with illustrations,— "Family Prayers, Morning and Evening," by the Rev. G. S. Barrett,— "That Bother of a Boy" and "A Will made in Haste; or, Hal Baumgarten's Adventures in a New Texas Town," by Grace Stebbing,—and in the "Sandringham Library," "The Brown Portmanteau, and other Tales," by Curtis Yorke, and "Geraldine's Husband," by Mary Macleod.

Messrs. J. S. Virtue & Co. have in their list "Jerusalem, the Holy City," by Col. Sir Charles Wilson,— "Celebrated Pictures at the Glasgow Exhibition," by Walter Armstrong, illustrated,— "Pen-and-Ink Notes at the Glasgow Exhibition," by T. Raffles Davison,—a new edition of "The Great Historic Families of Scotland," by James Taylor,— "Etchings by Paul Rajon, Fortuny, and Others,"—"The Art of Decorating," by Henri Mayeux, translated by J. Gonino, illustrated,— "Adeline's Dictionary of Terms used in Art, Architecture, Heraldry, and Archaeology," translated and enlarged by C. Whibley, illustrated,— "Switzerland: its Mountains, Valleys, Lakes, and Rivers," illustrated,— "Japan and its Art," by Marcus B. Huish, illustrated,— "Invalid Cookery" and "The Nurse's Companion in the Sick Room," by Mary Davies,—the *Art Annual* for 1888, consisting of the life and work of J. C. Hook, R.A., by F. G. Stephens,—the *Art Journal* volume, 1888,— "The Year's Art, 1889," by Marcus B. Huish,—and "Showell's Housekeeper's Account Book for the Year 1889."

Messrs. Blackie & Son's list includes "The Lion of St. Mark: a Tale of Venice," and "Captain Bailey's Heir: a Tale of the Gold-Fields of California," by G. A. Henty,— "Quicksilver; or, a Boy with no Skid to his Wheel," by G. M. Fenn,— "Under False Colours," by Sarah Doudney,— "Missing: a Tale of the Merchant Marine," by Harry Collingwood,— "Under Hatches: the Adventures of Ned Woodthorpe," by F. Frankfort Moore,— "Giannetta: a Girl's Story of Herself," by Rosa Mulholland,— "Storied Holidays: a Cycle of Red-Letter Days," by E. S. Brooks,— "Self-exiled: a Story of the High Seas and Africa," by J. A. Steuart,— "Hugh Herbert's Inheritance," by Caroline Austin,— "Meg's Friend," by Alice Corkran,— "The Saucy May," by Henry Frith,— "The Brig Audacious," by Alan Cole,— "Little Lady Clare," by Evelyn Everett Green,—and "Jasper Dene," by Elizabeth J. Lyasaght. All the above are, of course, illustrated.

#### IMPERFECT RHYMES.

Nottingham.

THE writer of the first article in the *Athenæum* of August 25th, in giving us a far-reaching essay on a most interesting literary question, has (according to his wont) made a contribution to contemporary criticism under the guise of a modest notice of a recently published book. It is with regard to the subject of the last paragraphs of the article that I would ask you to let me point out that "the young and inexperienced adventurer on Parnassus" may learn a good deal by examining for himself in what circumstances it is that older pilgrims think it well deliberately to use, instead of a "hard" rhyme, a "fluent" or "imperfect" or "cadent" rhyme. Unless I am greatly mistaken, it is when there is a danger of the ear's being cloyed with the sweet monotony of "perfect" rhymes. Thus we find "cadent" rhymes frequently in the sonnet.

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It will hardly be denied that the late Dante Gabriel Rossetti had a good ear. He very often gives the variety which the reader (and especially the reader of a sonnet sequence) must sometimes desire. In the first eight pages of the 'House of Life,' as printed now in the 'Collected Works,' I find "above," "of," "Love," in Sonnet I.; "one," "known," in IV.; "neck," "ache," "sake," in VII.; "Love," "of," "above" (again) in VIII.; "harp-player," "here," and also "Love," "grove," "thereof," in IX.; "these," "pleas," "silences," in XIII.; "dear," "there," "year," "clear," in XIV.

Particularly interesting is the manner in which "imperfect" rhymes are introduced in a lengthy poem, just when the reiteration of rhyme after rhyme is beginning to tire the ear. In 'Locksley Hall' (to take an instance from another poet) there are 194 lines. In the first 62 there is not one departure from "perfect rhyming," but in the remaining two-thirds of the poem there are eight: ll. 63, 64, "proved," "loved"; 67, 68, "come," "home"; 71, 72, "move," "love"; 83, 84, "years," "ears"; 101, 102, "overflow," "do"; 135, 136, "nigher," "fire" (!); 155, 156, "evil-starred," "ward"; and 159, 160, "skies," "Paradise."

WILLIAM THOMPSON.

### Literary Gossip.

THE last volume (xxiv.) of the 'Encyclopædia Britannica' is expected to be published early next month, and will contain several important articles by well-known authorities, viz., Value and Wages by Prof. Shield Nicholson, Van Dyck by M. Hymans, Variable and Variations by Prof. Williamson, Variation and Selection by Prof. Geddes, Vega by M. Morel-Fatio, Vegetable Kingdom by Prof. Vines, Venice by M. Yriarte and Prof. Middleton, Ventilation by Prof. Ewing, Vertebrata and Zoology by Prof. Ray Lankester, Veterinary Science by Principal Fleming, C.B., Violin by Mr. Payne, Voltaire by Mr. Saintsbury, War by Col. Maurice, R.A., and Capt. Penrose Fitzgerald, R.N., Water Supply by Prof. Vernon-Harcourt, C.E., Wave Theory by Lord Rayleigh, Weights and Measures by Mr. Petrie, Wellington by Mr. Fyffe, Wine by Prof. Dittmar and Mr. Newman, Women (Law relating to) by Mr. James Williams, Wool by Mr. Paton, Wordsworth by Prof. Minto, Wycherley by Mr. Theodore Watts, Zoroaster by Prof. Geldner. It should be mentioned that a general index to the 'Encyclopædia' is now in the press and will, we believe, be published early next year.

THE much-debated diary of the Emperor Frederick will make its appearance in English form next week. Mr. H. W. Lucy writes an introduction, and Messrs. Routledge are the publishers.

Nor only books, but also single articles, seem to have their own fate. Thus the current number of the *Deutsche Rundschau*, which has caused such a stir in the political world, contains a very interesting extract from the Duke of Coburg-Gotha's 'Memoiren,' the forthcoming publication of which we announced last week. The article describes the formation of a secret "National League" in 1849, of which the liberal duke was the centre, and furnishes a highly amusing instance of the fact that, whilst the Germans may excel in many things, they cannot be accused of being first-rate conspirators. The extract also contains some revelations which will be of special

interest to English readers, so that in ordinary times it would probably have attracted general attention, whilst now it has been totally eclipsed by the vicinity of the Emperor Frederick's diary.

MESSRS. BLACKWOOD & SONS will publish in a few days a biography of Principal Tulloch, St. Mary's College, St. Andrews, by Mrs. Oliphant. In the preparation of the life the Principal's private letters and papers have been largely drawn upon. Amongst the letters given are a series thickly sprinkled with racy comments upon public men, and several containing descriptions of the Principal's interviews with the Queen at Balmoral. The memoir, which will be dedicated to her Majesty, has for a frontispiece a mezzotint engraving of the Principal.

THE same publishers announce a new novel entitled 'The Outcasts,' to which we understand some considerable interest attaches. The anonymous author deals with a phase of London life which has attracted much attention lately, the hero being a wealthy curate doing mission duty.

A STORY in the current number of *Blackwood*, called 'Aut Diabolus aut Nihil: the Story of a Hallucination,' is exciting a considerable amount of speculation and curiosity, especially in Paris, where doubts are apparently expressed whether the tale is altogether founded upon fiction. It is some years ago now since Parisian society was excited over the report that a very popular preacher, of decidedly free-thinking proclivities, who had preached an eloquent sermon on the personality of Satan, in which he did not believe, had the ideal which he had held up to his congregation corrected by an interview with the Prince of Darkness himself. The *Blackwood* story professes to tell how this meeting was brought about, and Parisian gossip is now busy seeking to identify the actors in this remarkable drama. The names of the Abbé Hurd, the eloquent preacher of the Madeleine, and of the famous Abbé Bauer are both put forward as likely to have suggested the original of Abbé Girod; opinions seem to be divided as to whether the Duc de Frontignan is to be identified with the Duc de Cadrouse or the Duc de Massa; while the names of Prince Paul Demidoff and Ivan Puskievitch are suggested as having supplied the character of Pomerantseff, who acts as usher to his infernal highness. Meanwhile Parisian society is extremely anxious to know who X. L. is—a curiosity which, under the circumstances, is hardly likely to be gratified.

MESSRS. REMINGTON will shortly publish 'Love Letters of the Famous Men and Women of the Past and Present Centuries.' This work, which will appear in two volumes, will comprise the most interesting *billets doux* of such noted persons as Farquhar, Swift, Walpole, Pope, Sterne, Lady Mary Wortley Montagu, Mrs. Piozzi, Mary Wollstonecraft, Charlotte Carpenter, Keats, Leigh Hunt, and many others.

SINCE the death of Victor Hugo his representatives have published several posthumous volumes. There still remain inedited, according to M. Jules Tellier, who has communicated the result of his researches to *Annales Politiques et Littéraires*, notes of travel in England, Belgium, Holland, and Spain; an 'Essai d'Explication,' a philo-

sophical work of which the tenor may be conjectured from his 'Contemplations'; and some dramas, of which 'Les Jumeaux,' dealing with Louis XIV. and the Man in the Iron Mask, is the most important, and which also comprise 'Cent Mille Francs de Rente,' 'Peut-être Frère de Gavroche,' 'Les Nuées de l'Ame,' and 'Ami Robsart.' But poetry is the most important item in this literary residue, and includes, among other works, 'Dieu,' a philosophic poem; 'Les Années Funestes,' satires on the Second Empire; 'Les Colères Justes,' also satirical pieces; 'Les Profondeurs'; and 'Océan,' a vast collection of sketches in verse and prose.

It is a fact worthy of notice, and one that may cause other popular writers to follow Mr. Coventry Patmore's unique example of making a present to the public of exceedingly cheap editions of his works, that the enormous sale of Cassell's issue of 'The Angel in the House' and 'The Victories of Love,' of the former of which twenty-three thousand copies were sold during the first few days after publication, has increased, instead of diminishing, the sale of the library editions.

THE publication of an interesting contribution to the history of the Romantic School in Germany is announced under the title of 'Johann Georg Zimmer und die Romantiker.' Zimmer, who was a bookseller at Heidelberg, was in the habit of corresponding with the principal Romanticists, and the volume will contain a number of letters from Jean Paul, Schlegel, Tieck, Clemens Brentano, and others.

THE forthcoming number of the *English Historical Review* will contain articles on 'The Settlement of Australia,' by Mr. E. C. K. Gonner; on 'The Tomb of Dante,' by the Rev. Dr. Moore, Principal of St. Edmund Hall, Oxford; on 'Elizabethan Presbyterianism,' by Mr. William A. Shaw; and on 'The Battle of Naseby,' by Lieut.-Col. Ross, R.E. Mr. Freeman supplies a paper on 'The Parentage of Gundrada, Wife of William of Warren'; and Mr. Reginald Palgrave continues his criticism of 'Cromwell and the Insurrection of 1654-5.' Among the reviews of books will be two detailed contributions by Lord Acton, dealing with Lea's 'History of the Inquisition of the Middle Ages' and the fourth volume of Dr. Bright's 'History of England.'

THE German Emperor has accepted the "protectorate" of the great work, in many volumes, upon the diplomatic, political, and administrative period of the Great Elector, which was commenced at the desire of his father. The late emperor saw eleven volumes of the stately work. Six further volumes are required for its completion, upon the preparation of which several scholars are now engaged. A grant of State money has been made for the carrying on of the work, which will serve as a "Quellenwerk" of the first rank for the students of modern German history, jurisprudence, war, finance, and even pedagogy.

SINCE the appeal for help with the Chaucer Concordance which appeared in the *Athenæum* of August 4th the following tales and minor poems have been undertaken by ladies and gentlemen in the order named:—'Second Nun' by Miss J. Humphreys; 'Nun's Priest' by Mrs. H. A. Evans; 'Manciple'

by Mr. S. Foxall; several minor poems by the Rev. and Mrs. P. W. Myles, who have also given the MS. of the difficult 'Astrolabe,' which they concordanced some years ago; 'Parlament' and 'Mars' by Mr. Walter E. P. Hogg; Books I. and II. of 'Troilus' by Mrs. Haweis; 'Clerk' by Mr. J. Davies; 'Miller' by Mr. E. J. Thomas; 'Wife of Bath' by Mr. W. T. Tee; and Books I. and II. of 'The House of Fame' by Miss Ellis. Mr. F. S. Ellis has kindly promised to assist in any time left at his disposal by the Shelley Concordance he is now editing. Further help is needed by Mr. W. Graham, 64, Mount Pleasant Road, Southampton, who will answer any inquiries.

WE understand that the French Government has decided to continue the publication of the Gascon Rolls preserved in the Public Record Office, which was commenced by M. Michel. M. C. Langlois, professor at the Sorbonne, is to be the new editor. It will be remembered that quite recently Prof. Burrows, in his interesting work on the Brocas family, drew attention to the importance of these rolls for historical purposes, and advocated their publication *in extenso*.

MR. J. H. ROUND's volume of 'Ancient Charters,' forming the tenth volume of the Pipe Roll Society's publications, is rapidly approaching completion. It is hoped that it will be ready for subscribers early next month.

OWING to unforeseen circumstances the October number of the *Genealogist* will not be ready before the end of the month. It will contain the concluding portion of Mr. Kirk's solution of the "Countess Lucy" difficulty.

THE Chancellor of the Exchequer will preside and give an inaugural address at the first lecture of a course of eleven on 'Early English Literature,' to be given at Gresham College on Monday, October 15th, in connexion with the London Society for the Extension of University Teaching. The society has also arranged for forty-two courses of lectures in various branches of science, history, literature, and art, to be delivered during the coming term at a number of different centres in and near London.

MESSRS. CASSELL will commence the issue, on October 31st, of an edition of the Bible, with Doré's illustrations, in weekly numbers, price one halfpenny. A similar edition is in course of publication in Italy and Spain.

AMONG forthcoming novels will be found 'A Week in Arcadia,' by Miss E. Holmes, and 'The Romance of a Shop,' by Miss A. Levy, published by Messrs. Griffith, Farran & Co., and Mr. T. Fisher Unwin, respectively.

MESSRS. SAMPSON LOW & Co. will publish in a few days an account of the North American fisheries dispute by J. H. de Ricci. The book will contain an appendix giving the legal bearings of the case from an international point of view.

*Scribner's Magazine* for November will be in many ways the most interesting and noteworthy number yet issued. In addition to Mr. R. L. Stevenson's new novel 'The Master of Ballantrae,' and the article by the late General Philip H. Sheridan, entitled 'From Gravelotte to Sedan,' it will contain a short paper by Mr. Augustine

Birrell on Matthew Arnold, with a full-page portrait; and the continuation of Lester Wallack's 'Memories of the Last Fifty Years.'

*Apropos* of the lamented death of William Gifford Palgrave a Correspondent writes:—

"When Palgrave was last in London he was in very bad health, from his residence in Bangkok and his previous trials. He was in hopes that the climate of the Plate would fully restore him, and that he would return home capable of serving in some more important post. Palgrave was a linguist, and not a philologist. Even with regard to languages he acquired with a power which was attended by proficiency, it was seldom he learned a language unless under absolute necessity. When he was at Trebizond he could not be tempted into the little-studied region of the Georgian languages, or of the Lase in Trebizond itself. As he told a friend, even with regard to a language he had learnt, he did not seek to retain it, but let it be forgotten when he no longer wanted it. While at Bangkok he got leave, which he spent in China and Japan. This he did with a hope, not to be realized, that he might seek advancement in the Chinese or Japanese missions, and turn to account his knowledge of Eastern Asia. Two months he spent in Japan, and this he employed on colloquial Japanese, in which he acquired facility. Some may doubt this, but it was a task quite within Palgrave's compass. His practical exile from the scene of his favourite language, coincidentally with the removal of two other great Arabic proficients, was a heavy loss to the service and a great disappointment to himself. Besides it entailed serious injury to his health. As to his thorough converse with Arabic, no one has ever doubted this, and he more than once affirmed that he had preached in a mosque."

THE death of Dr. Hahn, for many years chief of the Prussian Press Bureau and editor of the *Provincial Correspondence*, is recorded at Berlin. He found time, besides attending to his semi-official duties as editor, to compile the elaborate work 'Fürst Bismarck, sein Politisches Leben u. Werke,' as well as numerous books on the modern history of Germany.

THE chief Parliamentary Papers of the week are Sweating System, First Report of Lords' Committee, with Evidence (11s.); Judicial Statistics, England and Wales, for 1887 (2s. 6d.); Army, General Return for 1887 (9d.); Cyprus, Affairs and Finances, Maps (2s. 6d.); East India Railways, Report for 1887-8 (2s. 10d.); Civil Establishments Commission, Second Report, Evidence and Appendix (6s. 9d.); Historical Manuscripts Commission, Twelfth Report, Appendix, Part I., Manuscripts of Earl Cowper (2s. 7d.); Navy Estimates Committee, Fourth Report and Evidence (6s.); Standing Orders, House of Commons (1s. 6d.) and House of Lords (1s. 1d.); and Consular Reports—Greece, Trade of Syria and the Cyclades for 1887 (1d.); Turkey, Trade of Aleppo for 1887 (1d.); Russia, Coal Trade of Odessa (1d.).

## SCIENCE

*The Eruption of Krakatoa, and Subsequent Phenomena.* Report of the Krakatoa Committee of the Royal Society. (Trübner & Co.)

WHILE the gorgeous sunsets and blue moons of November, 1883, were the subject of common conversation and wonder, Mr. Symons, the well-known authority on rain and atmospheric humidity, broached the

opinion that the very remarkable phenomena were not, as had been suggested, a manifestation of aqueous vapour, but were possibly connected with the eruption of Krakatoa, reported to have taken place in the previous August. At first sight the idea seemed, perhaps, farfetched, both in a geographical and physical sense; but little by little it gained support as the cataclysmal nature of the eruption became better known, and the interest attaching to the subject was so great that a committee of the Royal Meteorological Society was appointed to examine the evidence, and, so far as possible, to investigate the optical phenomena which had become so strangely familiar. Other extraordinary phenomena were at the same time reported; notably a series of curious irregularities shown in the trace of every self-recording barometer in Europe, which was brought before the Royal Society by Mr. Scott and General Strachey on December 13th, with the result that on January 17th, 1884, a committee of the Royal Society was appointed, with the instruction "to collect the various accounts of the volcanic eruption at Krakatoa, and attendant phenomena, in such form as shall best provide for their preservation and promote their usefulness." This committee consisted, in the first instance, of Sir F. Evans, Prof. Judd, Mr. Norman Lockyer, Mr. R. H. Scott, General Strachey, and Mr. G. J. Symons, with power to add to their number—a power which they soon after exercised in favour of the Hon. Ralph Abercromby, Mr. Douglas Archibald, and the Hon. Rollo Russell, the members of the previously formed committee of the Royal Meteorological Society, who had already collected a considerable mass of evidence. Later on Dr. Geikie and Prof. Bonney were added; and on the death of Sir Frederick Evans, Capt. Wharton was nominated as his successor. So constituted, the committee was employed for the next three years in collecting evidence from every part of the globe; in sifting it; in discussing it; and in drawing up the report which was submitted to the Council of the Royal Society in the spring of 1887, when the Council, "expressing no opinion upon the work, authorized the committee to proceed with the printing." It is this report which is now published after a delay that may seem long to those who can jump at conclusions on the stimulus of a happy suggestion, but with what will seem singular promptitude to those who can appreciate the enormous amount of labour in collecting, collating, and weighing evidence which had to be gone through before the conclusions could be established on a firm and scientific basis. Mr. Symons, who has acted as chairman of the committee and as editor of the report, says:—

"The volume itself will show the amount of heavy work done by the various authors, and who is responsible for the several arguments and opinions. I wish, however, to point to one unusual feature, viz., the hundreds of references which are given. The committee's first duty (and desire) was to collect facts. This duty we have all tried to discharge, and we have not only collected the facts, but have done our utmost to enable every one to verify them."

The personal responsibility here referred to has permitted the statement of conclusions with greater freedom and distinctness



than could, perhaps, have been obtained for a general report; but each section has been weighed and discussed by its own sub-committee as well as approved by the whole body; and the report, whilst gaining in clearness and interest, cannot be considered to have lost in authority. It is well, however, to see on whom the weight of responsibility mainly rests. The geological sub-committee consisted of Dr. Geikie, Mr. R. H. Scott, Prof. Bonney, and Prof. Judd, by whom this section of the report is drawn up. Meteorology is divided into two parts: the first, including air waves, sounds, and the geographical distribution of dust and pumice, was entrusted to General Strachey, Prof. Stokes, and Mr. R. H. Scott, the report being drawn up in the Meteorological Office, under the supervision of General Strachey; the second part, including the optical phenomena, was in the hands of Mr. Norman Lockyer, Mr. Archibald, and the Hon. Rollo Russell, by the last two of whom the report is drawn up. Capt. Wharton, assisted by General Strachey, has written the report on the seismic sea waves; and Mr. Whipple, on behalf of the Kew committee, furnishes a report on the terrestrial magnetism and electricity. We have no hesitation in saying that a better selection of names, or one more worthy of public confidence in these matters where they fall outside the scope of public judgment, could not have been made. To examine the several reports at length would virtually be to repeat the evidence on which they are based. All that is here possible is to summarize the conclusions, which in their geological and seismic, but more especially in their meteorological relations have an extreme interest.

The eruption of Krakatoa actually began on May 20th, 1883, when the noise was heard at Batavia and Buitenzorg, more than a hundred miles off, and the volcanic dust fell certainly at a distance of three hundred miles—not improbably at Timor, distant 1,300 miles. Through June, July, and August the volcano continued active, some of the outbursts being of exceptional violence, and culminating in the tremendous explosion beginning on the afternoon of August 26th, and going on through the night and succeeding day till the early morning of August 28th. The immediate proof of the extreme violence of this explosion was that the island of Krakatoa was destroyed; that the contour of the sea bed was changed; that at Batavia and Buitenzorg windows were burst in and walls were cracked by the air waves; that the noise was heard in such different directions and at such great distances as at Rodriguez, 3,000 miles; New Guinea, 2,000; and Manila, 1,800 miles; that the cloud of vapour and dust was estimated as at a height of twelve, seventeen, or twenty-three miles; and that the disturbance of the sea produced waves which swept over the adjacent shores of Java and Sumatra, to the terrible destruction of life and property. These are the broad features of the explosion. Examining them in detail, Prof. Judd thinks that,

"judged of by the quantity of materials ejected, or by the area and duration of the darkness caused by the volcanic dust, the eruption must have been on a much smaller scale than several other outbursts which have occurred in

historic times.....The special feature of this last outburst of the volcanic forces was the *excessively violent though short paroxysms* with which it terminated. In the terrible character of the sudden explosions which gave rise to such vast sea and air waves on the morning of the 27th of August, the eruption of Krakatoa appears to have no parallel among the records of volcanic activity. The peculiarity of the phenomena displayed during this eruption is to be accounted for by the situation of the volcano, and its liability to great inrushes of the waters of the sea, as the evaporation of the crater opened a way to the volcanic focus. The manner in which these inrushes of cold water would first moderate the volcanic action, and as a consequence give rise in the end to tremendous and exhaustive explosions of abnormal violence,"

he explains in another place, by comparing the action going on within a volcanic vent during eruption with that which takes place in the throat of a geyser. "In both cases," he says,

"we have a mass of heated liquid, in the midst of which large quantities of gaseous materials are being disengaged so as to escape into the atmosphere as the pressure is relieved, and these escaping gases carry up with them portions of the liquid in which they have been confined. Now just as the throwing of soda and earth into the tube of a geyser, by causing a check in the escape of steam and water and thereby leading to an augmentation of the tension of the elastic fluids below, gives rise to a more than usually violent explosion, so the interruption to the regular ejections going on at Krakatoa, consequent on the chilling of the surface of the lava in the vent by in-rushes of sea-water, caused a check and then a rally of the pent-up force of gases seeking to escape from the molten mass. The serious catastrophic outbursts that produced such startling effects both in the air and in the ocean appear to me to have been the direct consequences of this 'check and rally' of the subterranean forces."

This is interpreted as explaining the fact, which seems to be fully substantiated, that the dust of Krakatoa, though not exceeding or even equalling in quantity what has been known to be ejected on other occasions, was projected to a height far greater than any of which we had previous knowledge. Prof. Judd believes that

"by the influence of the great upward currents of steam, an immense mass of comminuted particles of pumice would be carried to the height of many miles into the atmosphere. Nine-tenths of this material consisted of a glass drawn out into fine threads and thin plates, often hollow and containing bubbles of air, and sometimes, in all probability, reduced to particles of ultra-microscopic dimensions. These particles of glass would tend to float by the adhesion between them and air, and, in the higher and rarer portions of the atmosphere, their suspension may not improbably have been aided by their mutual repulsion arising from a highly electrified condition.....Concerning the quantity of dust thrown into the air during the Krakatoa eruptions, we have no data for forming any trustworthy estimate. The continuance for more than three months of the work of trituration among the masses of pumice of so particularly brittle a character as that ejected from Krakatoa must have given rise to a large quantity of fine particles, which would be gradually diffused in the higher regions of the atmosphere. The last violent outburst, however, was of but short duration, and the area over which the dust-cloud spread, and the time during which darkness prevailed, were small as compared with the area and duration of the dust-cloud during the Timboro and some other great eruptions. On the other hand it may be remarked that there is reason for believing that

the last paroxysmal discharges from Krakatoa were of altogether exceptional violence, and that water- and lava- dust may have been forcibly carried into those higher atmospheric strata which are characterized by extreme rarefaction and great electrical repulsion—strata into which, in ordinary circumstances, such particles have no chance of finding their way."

It is this great height, this electric repulsion, and this comparative buoyancy of the translucent dust, which are dwelt on by Mr. Russell as explaining the optical phenomena visible so long after the eruption. The grosser particles fell within a short time; the sea as far as the coasts of Australia and Africa was covered with floating pumice and pumice dust; but these minute microscopical and ultra-microscopical particles, driven to an extreme height, remained there for months and years; and it is to their presence in the higher regions of the atmosphere that Mr. Russell now distinctly refers the extraordinary effects of reflection, refraction, and absorption which attracted so much attention in this country in November, 1883, and were afterwards seen at intervals during nearly three years. It was at first conjectured that these continued displays of beautiful, weird, and varied tints were caused by an unusual amount of aqueous vapour in the higher regions of the atmosphere; and when it was pointed out that clouds were absent from the sky and the water band from the spectrum, it was argued that the vapour was changed into ice, and that the higher atmosphere was charged with spicule—a theory that appeared to be corroborated by a reference to the known sky appearances in Arctic regions, and seen in England in Rasmussen's pictures, or in the chromo-lithographic reproductions of the sketches of the lamented Dr. Moss. It was only as the reports from widely different places showed that the phenomena were general all over the world that it was fully understood that the ice-spicule theory could not be accepted, unless some cause were shown for the extraordinary and widespread mutation of vapour which was postulated. But when, on the other hand, the suggestion was made that the true agent was the Krakatoa dust, it was easy to meet it with assertions that such effects did not, as a rule, follow volcanic eruptions, and that no conceivable amount of dust was capable of producing all the observed phenomena. Mr. Russell has proved to the contrary. He has shown that the optical phenomena are the frequent attendants of the greater volcanic eruptions, those in this present instance differing in degree rather than in kind; and for the rest, that though

"the hypothesis by which the glows were assumed to have been wholly due to the action of small *opaque particles* of mineral dust distributed in a stratum of still smaller particles fails to account for the moderate extent and peculiar character of the coloured arc on most occasions; fails to account for the opaline whiteness of the sheen soon after sunset, for the great brilliancy of the orange and red colouring in the late twilight, and for the metallic cast of the colours,"—

if, on the other hand, "it be assumed that, instead of ordinary opaque particles of matter, most of the larger particles in the stratum consisted of glass-like laminae of very thin fragments and spherules, the peculiar characteristics of the afterglows admit of fuller explanation."

Mr. Russell then goes on to prove from microscopic evidence that collected dust does actually consist of such glass-like laminae, many of which are thicker on one side than on the other—are, in fact, prisms; and that these laminae and prisms, lying in all possible positions relative to each other, were capable of producing the observed effects. The evidence on this point as put before us by Prof. Judd and Mr. Russell is quite conclusive, and explains not only the cause, but the *modus operandi* of that cause; it is, however, satisfactory to find the non-scientific, but common-sense evidence concurrent. Mr. Russell brings forward absolute proof of the fact that the phenomena first appeared in the Indian Ocean and the neighbourhood of the Straits of Sunda on August 27th; and that from that place and from that date they gradually, with a clearly marked rate of progression, passed all round the world.

Limits of space will not permit us to do more than mention the bare facts, now established, that the atmospheric waves which broke windows and walls at Batavia welled backwards and forwards over the whole globe, leaving a distinct record of their passage on every barometric trace; and that the great sea-wave which drowned hundreds of the miserable Malays made its mark on the tide-gauges of the coasts of England and France. We cannot, however, conclude without congratulating the members of the committee not only on the termination, but on the very happy results of their labour; and equally congratulating ourselves on the possession of this most interesting record of a series of phenomena never before observed, never till now investigated.

#### HARVEY'S NOTES ON GALEN.

The Warden's House, St. Bartholomew's Hospital.

SIR GEORGE PAGET many years ago published, with a facsimile, an English letter of Dr. William Harvey which was preserved, with a skull to which it refers, in an ancient oak cabinet in the library of Sidney Sussex College. This publication led to the proof that the manuscript in the Sloane collection in the British Museum entitled 'Gulielmus Harveius de Musculis Motu Locali,' &c., was altogether in the handwriting of Harvey, and Sir George Paget in his 'Notice of an Unpublished Manuscript of Harvey,' London, 1850, has described the contents of the manuscript, and the peculiarities of its writing and annotation. In the same publication he states that but six specimens, of which two were signatures only, of Harvey's handwriting were then known. Five more, two of them only signatures, are described by Dr. Aveling in his 'Memorials of Harvey,' London, 1875; while Dr. Munk, in his valuable 'Notes Harveianæ,' published in the St. Bartholomew's Hospital Reports for 1887, has mentioned two more, a letter to Dr. Baldwin Hamely and two sheets of Harvey's will. Sir George Paget says, "It seems not unreasonable to expect the discovery of other MSS. of Harvey"; and with regard to his manuscript lectures on general anatomy says: "This MS. has of late years been sought for in vain; but doubtless it still exists, and will sooner or later be found." This hope has been fulfilled. The MS. was found in 1877 in the British Museum, and Sir Edward Sieveking, in his Harveian Oration in that year, published a passage from it. In 1886 this most interesting manuscript was edited by a committee of the Royal College of Physicians of London, and published with an autotype reproduction of the original. It exhibits in every part the peculiari-

ties of Harvey's writing and annotation described thirty-six years before by Sir George Paget, whose careful elucidation and description of the letter at Sidney Sussex College must be regarded as the origin of most of the recently acquired knowledge of the discoverer of the circulation of the blood, of his methods of observation, of his reading, and of his systems of arrangement and of verbal exposition.

Having been a member of the committee appointed in 1885 by the College of Physicians to supervise the publication of the 'Preelectiones Anatomis Universalis,' I had the pleasure of examining every word of the writing with Mr. Edward Scott of the British Museum, to whom the arduous task of transcribing Harvey's crabbéd manuscript was entrusted, and by whom it was executed with astonishing precision and expedition. Having thus studied Harvey's handwriting under the able tuition of Mr. Scott, I was sufficiently acquainted with it to recognize as Harvey's thirty-five lines written on a blank page at the end of a copy of Goulston's 'Opuscula Varia' of Galen, into which I had occasion to look in the British Museum. The book evidently belonged to Harvey, who has underlined and annotated many passages. The peculiar conjoined W. H. which he was accustomed to prefix or affix to original notes, which Sir George Paget describes in his account of the manuscript notes on the muscles, and which occurs again and again in the 'Preelectiones Anatomis Universalis,' appears in several places on the margins of the pages of this Galen, amongst others on pp. 101, 234, 235, 236, 239, 246. It is, perhaps, unnecessary with this autograph initial signature to describe other peculiarities which, to those unacquainted with Harvey's hand, can be of little weight; but an *x* for *exemplum*, which precisely resembles that so used in the 'Preelectiones,' is to be seen in the Galen, and also a similar "N. B." The date of the 'Preelectiones' is 1616, and that of the 'De Musculis' 1627, while these notes in Galen were made after 1640, thus showing that Harvey's manuscripts have the same peculiarities throughout his life.

This edition, 'Claudii Galeni Pergameni Opuscula Varia,' consists of Greek texts with Latin translation printed in parallel columns, and was the work of Dr. Theodore Goulston, a learned fellow of the College of Physicians, the founder of the Goulstonian Lectures still delivered every year at the College in accordance with the terms of the founder's will. Goulston lived in the same parish as Harvey, that of St. Martin, Ludgate, and they were, of course, as fellows of the College of Physicians, acquainted with one another. Goulston died in 1632, and this Galen was published in 1640 by his friend Thomas Gataker. The British Museum copy has been rebound, but is otherwise in the binding of its period, with a stamped gold pattern in the middle, a border fleury at the corners, and a plain linear border at the outermost part of each side. There is a pattern on the edges of the sides, and the leaves are gilt. A copy of the book, also in contemporary binding, which is in the library of the Royal Medical and Chirurgical Society, has a leather binding without any gilding, so that Harvey's may have been a presentation copy.

Many passages and words are underlined, and the frequent corresponding notes, often of only a single word, in the margin prove that the ink lines were made by Harvey. He has invariably annotated the Latin, and the Greek columns are without marks throughout.

The first work is Galen's 'Exhortatio ad Medicinam et Artes,' and this contains underlined passages in six of its nine chapters. Three on athletes and their qualities are not annotated. One example of the notes may be given. In the margin of chapter i. Harvey has written "Rationali," and has underlined the words printed in italics: "Has igitur ob causas, quam reliquis etiam animantibus haud de est

Ratio, tamen homo solus ob eminentiam, quâ ceteris prestat, Rationalis vocatur."

Now and then a fresh illustration of Galen's sentiments occurs to Harvey. Learning, says Galen, is to be preferred to rank, which is only of value in its own country, "nobilitatem, quâ tantopere turgent haud absimilem civitatum essenumis, qui apud eos valent, qui instituerunt; apud alios, quasi adulterini repudiantur." The italics mark Harvey's underlining, and in the margin, apparently as an example of artificial exterior elevation as opposed to the genuine exaltation of worth or learning, he has written "wooden leggs."

The second treatise is 'Quod Optimus Medicus idem et Philosophus,' and has but few notes. The third, 'De Sectis ad Tyrones,' is noted throughout; but the fourth, 'De Optima Secta,' has very few marks of having interested the reader. The remaining treatises, 'De Cognoscendis et Corrighendis cujusque Animi Perturbationibus,' 'De Dignoscendis et Corrighendis cujusque Animi Erratis,' and 'Quod Animi mores sequantur Temperamentum Corporis,' are marked or have marginal notes of one or more words on almost every page. I hope in the St. Bartholomew's Reports to publish a full account of his marginal annotations.

The thirty-five lines in Harvey's hand on the terminal blank page are references to subjects treated on certain pages of the book.

The notes are all brief, but with the underlinings are interesting as showing how carefully Harvey had considered the remarks of Galen, which of the sentiments of that great physician he applauded as he read them, which of his statements he questioned, and which confirmed from his own experience.

Harvey had a profound respect for Aristotle, a passage in whose writings suggested to him, as he says in his 'Preelectiones,' the idea of the circulation; and this copy of Galen shows him to us in the act of studying and criticizing the thoughts of another great master of the ancient world.

NORMAN MOORE, M.D.

#### ASTRONOMICAL NOTES.

THE comet (e, 1888) which was discovered by Mr. E. E. Barnard at the Lick Observatory on the morning of the 3rd ult. was independently detected on the following morning by Mr. W. R. Brooks at the Smith Observatory, Geneva, N.Y. The following are its approximate places for next week (after which the strong moonlight will interfere with its observation for a time), from the ephemeris computed by Dr. A. Berberich for midnight at Berlin:—

Oct.	R.A. h. m. s.	N.P.D.
8	6 20 2	82 24
9	6 23 28	82 33
10	6 26 48	82 42
11	6 25 3	82 51
12	6 23 14	83 0
13	6 21 20	83 10
14	6 19 19	83 20
15	6 17 12	83 31

The comet is moving slowly through the southern part of the constellation Gemini, and rises about 11 o'clock in the evening.

To No. 2859 of the *Astronomische Nachrichten* Dr. Gill communicates observations made at the Cape Observatory in the early part of August of Encke's periodical comet. He remarks that "the comet was a very faint patch of light without visible condensation, and about 2" in diameter; it was excessively difficult, even with the faintest possible illumination of the wire, to see the comet and the wire at the same time."

The great telescope of the Lick Observatory was not brought into full use until more than three months after Mars had passed its opposition on April 11th. Nevertheless, commencing on July 16th, a very valuable series of observations and drawings of that planet were obtained, which are communicated by Prof. Holden to No. 181 of the *Astronomical Journal*. They present, he remarks, "important evidence relating to the canals of M. Schiaparelli, and to

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the submergence of the 'continent' Libya reported and confirmed by M. Perrotin in May last. With regard to the canals, it appears that we have not seen any of them double, although many of the more important have been sketched as broad bands covering the spaces on M. Schiaparelli's map which are occupied by pairs of canals and by the space separating the members of each pair." Prof. Holden goes on to say that the continent Libya was plainly seen about the end of July (after it had ceased to be visible to M. Perrotin), and that it appears in the drawings in essentially the form in which it was drawn by Prof. Schiaparelli in 1877 and 1878. Although it is to be regretted that it was not possible to begin the Lick series of drawings at an earlier date, yet it must be allowed that, representing as they do the results of many careful observations made with the aid of the very powerful telescope in use at that observatory, they render it probable that some of the appearances and changes recently noticed on the planet's surface have been rather optical than objective.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for July. Besides a continuation of the diagrams representing the prominences visible on the sun's limb during the second quarter of 1885, it contains a note by Prof. Ricco on solar physics, discussing two papers recently contributed by Herr J. F. Hermann Schulz to the *Astronomische Nachrichten*; and another, by Dr. Mengarini, on the maximum of luminous intensity in the solar spectrum.

#### A NEW LAKE IN PERSIA.

THE October number of the *Proceedings* of the Royal Geographical Society contains an article on a Persian lake, situated about fifty miles south of Tehran, which deserves a passing notice, not so much for its scientific value as because it is from the pen of Násirud-din Shah himself. That his Majesty aspires to be, in his own particular way, a *littérateur* as well as a geographer may be certified on the evidence of two diaries of travel, each of which has been translated and published for the benefit of English readers. In the present instance the information he affords his public is undoubtedly small and of the simplest kind, and his text, in its relation to the notes—annotations supplied by his able interpreter General Schindler—may be likened, in quantity if not always in quality, to that of Marco Polo in the hands of his learned and most recent commentator. If we regard the two contributions together, the article may be welcomed in this country as in Persia. The royal writer thus begins:—

"The lake which has appeared between Tehrân and Kom is the Lake of Sâvah, of which mention is made in history, and which dried up about 1,357 years ago, on the day the prophet—may the blessings of God be upon him and his posterity!—was born. It reappeared about six years ago. The lake was called the Lake of Sâvah because it joined the district of Sâvah, and was in part formed by the waters of the river coming from Sâvah."

Naming the rivers which flow into the lake, defining its boundaries and site, and describing its waters and the nature of the surrounding soil—ignoring the fish within, but dilating with the confidence of a connoisseur on the fowl without—his Majesty further writes:—

"The figure of the lake may be compared to that of a pair of spectacles; there are two lakes joined by a narrow channel, which is about half a farsakh in width, or a little less. If any one start from a fixed point and go round the lake without stopping anywhere, it will take him thirty hours to get back to the place he started from; it may therefore be assumed that the circumference of the lake measures about thirty farsakhs. This is, of course, only an approximation, but our approximation is very near the truth, perhaps hardly two or three farsakhs out.....The depth of the lake has not been ascertained, because boats necessary for soundings were not handy. We ordered a man to undress and go into the water as far as he could, and 200 paces from the shore the water reached his neck and he was obliged to swim. The depth of the lake may be estimated at not more than ten zar

(33 feet); later on the depth will be correctly measured."

In fitting the Shah's remarks to the pages of an English periodical, General Schindler has taken a very sensible advantage of the task assigned him. He has put on record some useful notes of his own, and introduced among them extracts from the works of native writers which possess archaeological value. Adverting to the probable existence of "a number of distinct lakes, now patches of salt desert, which are spoken of in the popular legends of Persia as a vast sea extending from Kazvin in the north to Kermân and Mekrân in the south, from Sâvah in the west to the Sistân depression in the east," he shows that these legends are still of common acceptance, and tell of not only a great sea, but also of ships, islands, ports, and lighthouses. One old tower north-east of Kazvin, popularly called a lighthouse, is cited as a case in point, and a village north of Yazd, called an old seaport and custom-house. The information obtained by the Sistân mission on its return march to Tehran in 1872 tends to confirm this view. At Yûnsi, a place supposed to be named after Jonah (Yûnas), on the eastern side of the great salt desert, the water-worn rocks and numerous fossils afford visible signs of a former sea or expanse of water, and the local legend is bold enough to aver that the prophet was here actually thrown on shore from the mouth of the whale. But this touches upon an old theory or tradition which has long occupied the attention of European travellers in Persia.

Independently of geography and archaeology, however, the main question which now presents itself for solution is that of the so-called Lake of Sâvah. Has it indeed reappeared after an absence of more than a thousand years, and, if so, how is the phenomenon to be explained? The Shah admits his belief in the miraculous disappearance reputed in local history, and General Schindler quotes one author who relates the occurrence of synchronous marvels, such as the fall of fourteen turrets at Ktesiphon and extinction of the fire of the Magi. As regards the restoration of the lake in our own time, the former attributes this to "waters bubbling up in the *kavir*," or salt marsh which marks the character of the whole region, a circumstance which had attracted notice six years ago. By continuance and increased power these bubbles had brought about submergence of a large tract of country. But his Majesty's opinion on the cause of reappearance will not, perhaps, meet with the same support as will the suggestions thrown out by his interpreter and annotator in a note which we subjoin in *extenso*:—

"Others ascribe the formation of the lake to another cause. In 1883 a part of the dyke on the left bank of the Kâra Châi below Pul i dellâk and near Kâj gave way during a freshet, and some of the water of the river, turning off north through the gap in the dyke, made its way into the depression between Hawz i Sultân and Pul i dellâk. The lowest part of this depression lies west of the old high road, and up to about June, 1883, travellers noticed a shallow stream, a few yards in width, flowing over the road at right angles to it, and in a direction east-west, into the lowest part of the depression. In previous years this depression was turned into a swamp by the rain-water which flowed into it every spring from the surrounding hills, but it received no water from the river. During the floods in the spring of 1884 the gap in the dyke near Kâj became enlarged, and the lowest part of the depression became filled and formed a little lake which submerged about 100 yards of the road and caused much trouble to travellers. At that time a benevolent citizen of Tehrân, hearing of the difficulties experienced by poor pilgrims going to Kom, had the intention of repairing the dyke, but nothing was done, and in 1885 the lake assumed its present proportions, and travellers were obliged to use the new road. As the breach of the dyke happened when the new road was being constructed, and as it was intended to take a toll from caravans using it, uncharitable persons said that the dyke had been wilfully damaged by the farmer of the new road in order to prevent people using the old one."

To make the case plainer it should be stated that until recently the high road between Tehran

and the holy city of Kom ran in a tolerably direct line of some eighty-eight miles through a dreary tract, partly desert and partly subject to inundation, in which were the villages of Hawz-i Sultân and Pul-i dellâk. By Government order a new road was constructed, passing to the west of the old one, and excluding the villages named. It is no easy matter in a country of ancient usages to turn the local traffic from a time-honoured thoroughfare into a new and untried path. But where other means fail, the interference of a sheet of deep water may prove efficacious; and the Lake of Sâvah may be hailed as a happy adjunct for the occasion.

In his account of the notable things of Sâvah General Schindler has failed to notice the fact, stated by Dr. Rieu in his Catalogue of Persian MSS. at the British Museum, that it is the town of Khwâjah Jamâl ud Din Salmân, otherwise Salmân Sâvahjî, the court poet of the Ilkânîs, author of the 'Firâk Nâmah,' and, according to Jâmi, "a successful imitator of the great Kâsîdah writers." He flourished in the thirteenth century, and died in about A.D. 1291.

#### THE COMING PUBLISHING SEASON.

MESSRS. LONGMAN & Co. will issue 'A Text-Book of Elementary Biology,' by R. J. Harvey Gibson,—"A Handbook of Cryptogamic Botany," by A. W. Bennett and G. R. Milne Murray, illustrated,—a new edition of Sir T. Longmore's 'Illustrated Optical Manual,'—"The Tongue as an Indication of Disease," being the Lumleian Lectures for 1888, by Dr. W. Howship Dickinson,—"The Diseases of Children, Medical and Surgical," by H. Ashby and G. O. Wright,—Part I. of 'Graphics; or, the Art of Calculation by drawing Lines applied to Mathematics, Theoretical Mechanics, and Engineering,' by Prof. R. H. Smith,—and 'Great Circle Sailing' and 'Charts for Great-Circle Sailing,' by the late R. A. Proctor.

Messrs. Griffin & Co.'s announcements for the ensuing season include the following new volumes of their "Medical Series": 'A Treatise on Gout,' by Sir Dyce Duckworth; 'A Text-Book of Human Anatomy,' by Prof. A. Macalister; 'A Text-Book of Mental Diseases,' by Bevan Lewis; 'Surgical Ward-Work: a Practical Manual for Students,' by F. M. Caird and C. W. Cathcart; a translation of Prof. N. Obersteiner's 'Introduction to the Study of the Central Nervous System'; and a translation of Prof. Rudolph v. Jaksch's 'Clinical Diagnosis,' by Dr. J. Cagney. They will also publish 'A Treatise on the Construction of Boilers,' by Fleet-Engineer T. W. Traill, R.N.,—elementary manuals on 'Steam and the Steam Engine' and 'Applied Mechanics,' by Prof. Jamieson,—'A Treatise on Qualitative Analysis,' by Prof. Humboldt Sexton,—the sixth annual issue of 'The Year-Book of the Scientific and Learned Societies of Great Britain and Ireland,'—and new editions of Profs. Landois and Stirling's 'Text-Book of Human Physiology'; Thomson and Steele's 'Dictionary of Domestic Medicine'; Prof. Rankine's manuals of 'Applied Mechanics' and 'Prime Movers'; Mr. A. E. Seaton's 'Marine Engineering'; and Prof. Sexton's 'Quantitative Analysis.'

#### MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Academy, 4.—'Anatomy,' Mr. J. Marshall.  
Wed. Microscopical, 8.—'Reproductive Condition of *Orbitolites* com-  
planata, var. *incincta*,' Mr. H. B. Brady.  
Fri. Royal Academy, 4.—'Anatomy,' Mr. J. Marshall.

#### Science Gossip.

THOUGH long anticipated by our contemporaries, it is not yet too late to record our regret for the death of Jameson, another victim in the cause of African exploration. His name will live in the annals of adventurous science, and we note him and his manly death, the details of which are known to all, for our own sakes, not for his.

MISS ELLA SHARPE-YOUNGS, while travelling in Cashmere and Thibet, is making a collection

of freshwater and land shells. She has secured several specimens, and hopes to get together many others from the lakes and rivers, of the Happy Valley.

## FINE ARTS

THE NEW GALLERY. Regent-street, Arts and Crafts Exhibition Society.—THE FIRST EXHIBITION IS NOW OPEN. Admission, 1s.—WALTER CRANE, President. ERNEST RADFORD, Secretary.

'THE VALS OF TREARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

### THE ARTS AND CRAFTS EXHIBITION.

It is an emphatic proof of the development of artistic taste amongst us that so large and brilliant a collection as this of specimens of decorative art of the highest kind as applied to domestic use has become possible. The New Gallery may be said to be at present a sort of succursale to the establishment of Messrs. W. Morris & Co., plus the varied, numerous, and vigorous fruits of the most admirable skill and resources of Mr. Walter Crane, which, crowning all, have, so far as taste and genius are concerned, supplied the staple of the gathering, and while in most instances combining Gothic freedom and classic grace and symmetry, are simply all that can be desired for modern use, and admirable in their types and style. Not Mr. Crane alone, but many other contributors excel where he is conspicuous and exemplary. Some of those designers who approach the high standards of decorative design injure themselves and their art by excess of zeal in florid compositions of lines and colours which chastened tastes decline; for example, the pottery of Mr. W. De Morgan, an over-cultivated and florid version of Hispano-Mauro ware, is distinct in floral patterns of good design, but errs in the extreme of coppery tints and too emphatic *reflets* of the metallic sort—tints that are too uniform and alike, due moreover to the cruder and later types of the famous ware of Manises and analogous works. Some of these things which, otherwise good, abound in the gallery are artificially uneven in their colouring, and give the appearance of labour where freedom and ease are more desired. See, for example, No. 101, a so-called 'Pyramid of Tiles,' and a large pseudo-Persian or Rhodian vase in the West Gallery, which is best seen from a distance.

Excess of this nature, and not seldom in a greater degree than in the pretty but coppery tints Mr. De Morgan affects, is rife in productions of the secondary class of designers who contribute to this gathering. Here superabundance of curves occur, and ideas of composition and treatment are to be found crowded upon one object, which, if chastened taste controlled the authors, would furnish four or five specimens abundantly. Such excess occurs in every department, where there is lack of breadth, simplicity, and restfulness; many otherwise charming patterns are seriously injured in this way. Exceptions must be made to this criticism in favour of the numerous printed cotton fabrics designed for curtains and coverings of various sorts, which, in their nature admitting bold forms, and being almost invariably of two colours (such as blue and white), rarely exceed, and are mostly fine. The same may be said of Mr. Walter Crane's stamped leathers, Nos. 65, 66, and 67; the like by Mr. L. F. Day, Nos. 74 and 75, called 'The Arabesque,' all of which are hand-painted on metallic grounds.

The exhibition does not excel in stained glass, which is exactly where we expected most. Mr. J. A. Heaton's 'Stained-Glass Window,' No. 288, has massive colours and heavy forms, which injure an excellent design in life-size figures at whole length. The hammered iron work is generally very good, and other kinds of metallurgy

are gracefully illustrated in pretty lamps in copper and gilded materials. The most striking, if not the best piece of iron work is the large pair of gates contributed by Messrs. Robinson & Robson, and showing floral patterns of capital types analogous to that noblest example the gates of Chiswick House. Messrs. Somers Clarke and Micklethwaite's 'Pulpit for St. Martin's Church, Brighton,' Nos. 286 and 287, is first-rate in its way. The 'Wood Panelling,' by the Misses Garrett, No. 292, is obnoxious to our remarks upon the defect of breadth and repose; it exhibits a downright craze for mouldings in graceless forms and groups with tiresome angles, and is one of the least elegant illustrations of the false style popularly called after Queen Anne. A group of objects under this number are open to regret in defect of purity and reticence. Under No. 381 are grouped numerous specimens of tiles manufactured by Messrs. Maw & Co., from designs by various artists and of many types; many of these things are delightful in colour, especially where, profiting by Persian influences, rich, deep blue has been combined with citron and olive-green. In larger and more pretentious works this exhibition is more unfortunate than in minor instances of graceful character. The most intrusive as well as the most unfortunate of these large specimens is Mr. W. De Morgan's huge 'Chimney-piece and Hearth with Tiles,' which is anything but a "joy for ever"; architecturally speaking, it is coarse in composition and heavy in its general design; the colours, though locally charming, are ill balanced and spotty; the picture in tiles of ships at sea, surmounting the shelf, is framed in white, and disfigured with spots of white clouds which are very injurious; the columns at the sides of the fireplace are ponderous, inelegant, and unfit for their service, and the coloured frieze overhead, shut between lines of white marble as it is, distresses the eye seeking for rest.

Among the noble things here are the designs, variously applied, of Mr. E. Burne Jones, especially the lovely pianoforte of oak, stained green and polished, and enriched with scrolls in *gesso* gilded. The design of the instrument itself is somewhat affectingly commonplace, not to say void of grace, but its decorations are superb. It belongs to Mr. Constantine Ionides. The magnificent cartoons by Mr. E. Burne Jones made for the mosaic decorations of the church of St. Paul, Rome, which we have already described, are the finest of his works here. We commend to the student Mr. W. Crane's cartoon 'Air' (226) and his noble 'Design for Wall-Paper' (220). Mr. E. Burne Jones's 'Designs for Windows' (170) command admiration of the highest kind, and fail in nothing. See, by the same, the grand quasi-Byzantine 'Cartoon of St. Michael' (172). Mr. Crane's drawings to illustrate 'The First of May' and 'The Sirens Three' (416 and 417) are already familiar to our readers. On various grounds we commend to the student the works of several kinds by Messrs. J. D. Sedding, C. Heaton, Morris & Co., Woollams & Co., R. T. Blomfield, J. Burn & Co. (bookbindings), L. F. Day (the same), H. Sumner, H. Holiday (which are not all good), H. N. Westlake (stained glass), and F. M. Brown.

### WESTMINSTER ABBEY.

VISITORS to Westminster Abbey now find themselves barred out from the chapel of St. Paul on the north side of the apse, and the place carefully screened with sacking lest they should see into it. This is to prevent them missing the tomb of Sir Giles Daubeny, one of the most interesting, after the royal tombs, in the church. It has been pulled down and taken away, and a new one is being made to be put in its place. This is no ordinary piece of barbarism. It is the first attack of the "restorer" upon that marvellous store of old English monumental art which has made Westminster Abbey famous

amongst the churches of the world, and the like of which no other country can now show. And it must be opposed by all possible means. If the "restoring" pest is to be allowed to run riot amongst the monuments there, then farewell forever to the unique glory of Westminster Abbey; for he will soon bring it down to the level of a waxwork show—or of St. Denis in France.

It is something at least that our "restorer" here shows some sort of consciousness that he is in mischief, and tries to keep his work out of sight till he can display it in its smart and shiny completeness. We shall probably be told once again the old tale that in this particular case the state of the work was such that its "restoration" was absolutely necessary. As to that it should be known that when, some time ago, it was proposed to "restore" this tomb, the authorities of the church sought the advice of several leading members of the Society of Antiquaries and of others amongst those best qualified to give it. And the answers were, we believe without exception, against any interference with the monument. It was understood that the Dean and Chapter accepted this decision as final. We know not how they have since been persuaded to allow a work so mischievous in itself and far more dangerously mischievous as a precedent.

### Fine-Art Essay.

MESSRS. SEELEY & Co. will shortly publish 'The Shorter English Poems of John Milton, with Twelve Engravings after the Series of Drawings by Samuel Palmer,' a work of the highest strain in design, which has long been in preparation, and in the engravings embodies some of the finest conceptions of that "great artist in small," who devoted the best fruits of an almost ideal artistic life to the study and illustration of Milton, for which task he was naturally selected. Our readers know that Palmer gave to the world an unparalleled series of etchings connected with 'L'Allegro' and 'Il Penseroso,' including the famous 'Early Ploughman,' 'The Bellman,' and 'The Lonely Tower,' as well as a more numerous category of drawings in water colours, most of which were in the collection of the late Mr. L. R. Valpy, and recognized as the "Milton Series," which Rossetti declared to be "clear beacons of inspiration." The new volume will be a companion to the English version of Virgil published by the same firm a few years ago, and, as in the case of that work, the prints have been prepared by the artist's son, Mr. A. H. Palmer. Warton's text of Milton has been accepted.

REVERTING on our own behalf to the energetic discussion in these columns for and against cleaning oak panels at Haddon Hall, correspondence about which we were compelled to close, let us say it appears to us that whether the paint or sham graining was original or not is now a purely academical question. The real point was whether, being there, it should have been removed, the fact being that by no means could the original condition of the wood be recovered. It might be badly grained, or it might be a masterpiece of that factitious art, in which case the truer, i.e. the more deceptive, it was, the worse it was. Ill grained or well grained, we have no hesitation in affirming that it ought not to have been meddled with: first, because no person whose opinion was worth a pin could ever have been deceived by it; second, because to remove the paint was not to make the wood appear in its pristine condition; third, because when cleaned the surface would either be left in a raw state, out of keeping with the rest of the room, or it must be stained "to match," which, if successfully done, would be as great a sham as the original painting and graining, and, if unsuccessful, still more offensive to the eye. The fact is, the matter ought never to have been discussed at all, except to warn evil-minded painters and grainers. We do not, of course, for a



moment imagine that the wood ought to have been painted, stained, grained, or oiled at any time. But we are by no means sure that "our ancestors" were incapable of so great an atrocity as thus defacing the work of their own hands.

THE Arts and Crafts Exhibition Society, the leading elements of whose current collection of works at the New Gallery we notice in another column, is arranging a series of lectures to be delivered in that gallery, setting forth the aims of the exhibition and designed to illustrate the technical methods of the crafts in question, or some of them. Mr. Walter Crane and Mr. William Morris will join other lecturers in delivering these discourses. The scheme for the whole is not yet matured. It promises well if worked by hands as competent as Messrs. Crane and Morris.

A HANDSOME window, which has been placed in the Manchester Cathedral in memory of the late General Gordon, was unveiled on Saturday last in the presence of a large assembly of the clergy and laity.

THE restoration of the Eleanor Cross at Waltham is complete. Mr. C. E. Ponting, of Marlborough, was selected for this task.

THE death is announced of Mr. W. D. Barker, a prominent member of the Manchester Academy of Fine Arts. For many years he has exhibited pictures at the Manchester Exhibitions. Mr. Barker was in the fifty-eighth year of his age; he was a frequent contributor, under the pseudonym of Arlunydd Glan Conwy, to the *Manchester City News*.

CYPRUS wines and the growing balance from the locust tax are the principal topics in the second number of the *Owl*, a paper just started by our compatriots in Cyprus. In face of an energetic and not too scrupulous Greek press, it is well that there should be an English organ in the island. But its main interest will be derived at present from the artistic and antiquarian portions of the paper, of which Mr. Max Ohnefalsch-Richter is editor, who has received promises of support from leading men of art and science from various quarters of Europe.

WE have on our table a specimen sheet of a well got-up volume illustrative of contemporary German art, consisting of one hundred and fifty photogravures, with descriptive text by Ludwig Pietsch, translated by N. D'Anvers. The plates are reproductions of paintings exhibited in 1886 at the centenary festival of the Royal Berlin Academy. Messrs. George Bell & Sons are the publishers.

'KLASSISCHER BILDERSCHATZ' is the title of a comprehensive artistic serial work, which is to be published fortnightly at Munich, and contain illustrations of all the great works of pictorial art.

## MUSIC

*The Mapleson Memoirs, 1848-1888.* 2 vols. (Remington & Co.)

TWENTY-FOUR years ago, when the late Benjamin Lumley published his 'Reminiscences of the Opera,' the lyric drama in the Italian tongue occupied a far more stable position than it does at the present time. It was the chief recognized public amusement of society, and though an impresario might disappear, the passing of a London season without one, if not two opera-houses open from March until July was a contingency not to be contemplated for an instant. For this reason Lumley's *exposé* of life behind the scenes commanded an amount of eager attention which the present volumes will not gain for a similar reason, though they cannot fail to win popularity on other grounds. Italian opera has been tried and found wanting;

its artificialities have proved nauseous to a large portion of the public, whose patronage has been transferred to the drama. For the future, opera in Italian or any other language will stand or fall on its own merits, and will owe nothing—or, at any rate, very little—to fashion as such. The worst throes of the change may be considered over and the dawn of a new era commenced; but it is still only a dawn, and it is too soon to predict confidently the channels into which operatic enterprise will eventually be principally directed. As to Italian opera, its decay has not been confined to England; in every European capital it has become discredited, and still more so in America, Mr. Mapleson having suffered, perhaps, more from the rapid growth of indifference in the western continent than in this country. The record of his thirty years' managerial experience comprises, therefore, the last brilliant epoch in the history of this form of art and its decline and fall. But it must not be inferred from this that the tone of his book is tragic or gloomy; never did an author give a more cheery account of loss and disaster to himself, and even when he is telling of grievous breaches of faith, and of extortion and general unfair dealing, a grim spirit of humour pervades the relation. His nature is best described in his own words:—

"Difficulties, however, are only obstacles set in one's way in order to be overcome, and mine have never caused me serious trouble. I am disposed by nature to take a cheerful view of things, and I can scarcely think of any dilemma in which I have been placed, however serious, which has not presented its bright, or at least, when I come to think of it, its amusing side. ....The reader, indeed, will have seen for himself that some of my liveliest anecdotes are closely connected with very grave matters indeed."

The capacity, however, to regard the worst disaster in the light of a huge joke may be agreeable to its possessor, but not to those associated in any way with him. The dismal tale of promises broken, continually shifting policy, and artistic and financial disaster which we have had to tell in these columns during the last few years in connexion with Mr. Mapleson's operatic enterprises might have been untold had he taken more serious views of his responsibilities, and not rushed into desperate battles with a light heart.

But it would be unjust to dwell too long on this side of the picture; art owes more to the present author than to any other impresario of the present century, in this country at least. When Lumley finally had to resign Her Majesty's Theatre in 1858, circumstances directed Mr. Mapleson into the thorny paths of operatic management, and he quickly developed such invaluable qualities that when E. T. Smith retired from the field, he was left in possession; and after an experimental season at the Lyceum in 1861, he commenced his memorable career at Her Majesty's, the influence of which is still felt in the abiding popularity of the works first introduced to the public under his régime. Mr. Mapleson recognized the beauty and originality of Gounod's 'Faust' when the rival manager at Covent Garden thought the work must be a failure, the Soldiers' Chorus being the only number calculated to please the public. He pre-

pared Italian translations of 'Tannhäuser' and 'Lohengrin,' and was only deterred from producing them by the savage hostility of the press to Wagner at this period. 'Carmen,' another work which had failed abroad, we owe to his perspicacity; and last, but not least, Boito's 'Mefistofele,' the brilliant performance of which in 1880 was his crowning effort. He was not less keen in his selection of artists, and it was a common remark at this time that if the Covent Garden opera excelled in the splendour of its *mise en scène*, the vocal ensemble was infinitely superior at "the old house." The lamented death of Mdle. Tietjens and the collapse of the projected national opera-house had much to do with Mr. Mapleson's downfall in England, as the growth of interest in German opera had with his American disasters. The fate of the Thames Embankment undertaking showed only too clearly the apathy of the wealthy portion of the English public towards art enterprises:—

"When about 103,000*l.* had been laid out on the building another 10,000*l.* was required for the roofing; after which a sum of 50,000*l.*, as already arranged, could have been obtained on mortgage. For want of 10,000*l.*, however, the building had to remain roofless. For backing or laying against a horse, for starting a new sporting club or a new music hall, the money could have been found in a few hours. ....The site of what, with a little public spirit usefully applied, would have been the finest theatre in the world is now to serve as a new police station. With such solid foundations, the cells, if not comfortable, will at least be dry."

Mr. Mapleson does not often write in a serious vein, but when he does his observations are full of sense and shrewdness. Every orchestral conductor, for example, will recognize the truth of the following remarks:—

"While on the subject of American orchestras, I may add that their excellence is scarcely suspected by English amateurs. In England we have certainly an abundance of good orchestral players, but we have not so many musical centres; and, above all, we have not in London what New York has long possessed, a permanent orchestra of high merit under a first-rate conductor. Our orchestras in London are nearly always scratch affairs. The players are brought together anyhow; and not one of our concert societies gives more than eight concerts in the course of the year. Being paid so much a performance, our piece-work musicians make a great fuss about attending rehearsals; and they are always ready, if they can make a few shillings profit by it, to have themselves replaced by substitutes. ....Before taking leave of Mr. Theodore Thomas and of American orchestras generally, let me mention one remarkable peculiarity in connexion with them. So penetrated are they with the spirit of equality, that no one player in an orchestra is allowed to receive more than another; the first violin and the big drum are, in this respect, precisely on the same footing."

Here are some extremely judicious remarks on the late Sir Michael Costa:—

"As the time for opening the season approached, Mr. Gye suggested that we should ourselves make all engagements with the orchestra, instead of leaving that duty, as heretofore at the Royal Italian Opera, to Mr. Costa. This famous conductor was a despot, not only in the musical direction of his orchestra, but in other ways. He made his own engagements, and, leaving, of course, the manager to pay the appointed salaries, took care to be always pre-

sent on pay day; when in the case of any shortcoming on the part of a musician, he would stop a portion of the salary payable to him, if not the whole amount. It was his custom to arrive at the theatre half an hour before the time fixed for the beginning of the evening's performance. He then took up a position as if of inspection, and, as he sat on the stage, the players passed him one by one as if in order of review..... Costa would have been horrified at the way in which operatic enterprises are now too frequently conducted—works hurriedly produced, and in some cases without a single complete rehearsal. When such singers as Madame Patti and Madame Nilsson stipulate that 'the utility of rehearsing' shall be left to their judgment—which means that they shall never be called to any sort of rehearsal—all idea of a perfect ensemble must, in their case, be abandoned..... At many operatic theatres the performance begins some five or ten minutes after the time announced; at no theatre where Sir Michael Costa conducted did it ever begin a minute late. He did not even take the trouble to see that the musicians were all in their places. He knew that, with the discipline he maintained, they must be there."

With all his good qualities, however, Costa's autocracy was frequently so offensive that Mr. Gye in 1869 and Mr. Mapleson in 1880 were glad to dispense with his services.

But the amazing fund of humorous anecdote at the author's command will mainly cause his work to be read. We offer no opinion as to the literal truthfulness of every story he tells, but those who have had to do with operatic ventures will readily pronounce most of them credible. Mr. Mapleson justly prides himself on his skill in dealing with the whims and caprices of artists:—

"Giuglini was in many things a child. So, indeed, are most members of the artistic tribe, and it is only by treating them and humouring them as children that one can get them to work at all."

While leading tenors are chiefly noteworthy for vanity and petulance, *prima donne* often add malice to these undesirable qualities, and all alike—with very few honourable exceptions—are quite unable to rise above personal considerations, and to evince any regard for the art they profess. When Mr. Mapleson was about to produce 'Carmen' this spirit of mingled selfishness and ignorance fully manifested itself. As the artists referred to are still alive, we repress their names:—

"On sending C—the rôle of Don José (in which he afterwards became so celebrated), he returned it to me stating he would do anything to oblige, but could not think of undertaking a part in an opera of that description where he had no romance and no love duet except with the *seconda donna*. Shortly afterwards D—the baritone, entered, informing me that the part of Escamillo, which I had sent him, must have been intended for one of the chorus, and that he begged to decline it. In vain did Sir Michael Costa order the rehearsals. There was always some trouble with the singers on account of the small parts I had given them. Mdlle. V— suggested that I should entrust the part of Michaela to Bauermeister or one of the chorus; as on no account would she undertake it."

The author details in the freest manner his troubles with vocalists of the highest eminence, who, if he may be trusted, are accustomed to behave in a manner calculated to provoke doubts as to their sanity. We shall, however, say no more in proof of the readableness of these volumes, which, if

nothing else, testify to the curiously artificial atmosphere in which an impresario lives, and moves, and has his being.

### THE WEEK.

SAVOY THEATRE.—'The Yeomen of the Guard,' an Opera in Two Acts. Written by W. S. Gilbert, composed by Arthur Sullivan.

IF the steady development in the artistic value of the Gilbert and Sullivan operas may be regarded as affording evidence of a corresponding advance in public taste, the latest example of its kind gives occasion for considerable satisfaction, for, in a musical sense, it is unquestionably the best of the series. Mr. Gilbert's peculiar vein of humour has for some time shown signs of ultimate exhaustion, and he may be commended for drawing but slightly upon it in the new work. The book of 'The Yeomen of the Guard' is a singular compound of serious and comic ideas, but, owing to the skill with which they are mingled, we are rarely conscious of any anachronism, of course bearing in mind that the atmosphere of opera is in itself artificial. In some of its features the story bears a strong resemblance to that of the old play 'Don César de Bazan,' most familiar to the present public through the medium of Wallace's opera 'Maritana.' But in all its details it is essentially Gilbertian, though the characters are not of the fantastic description to which we have been accustomed in these works. There is a touch of real pathos in the woes of the strolling jester Jack Point, whose odd sayings frequently remind the hearer of Shakespeare's clowns; and some of the other characters are quite free from extravagance, and interest simply because they are human. The change was perilous, but it is a distinct success, and now that the new departure has been taken we may reasonably look forward to another series of the Gilbert-Sullivan operas far loftier in aim and accomplishment, and not less entertaining than those of the 'Pinafore,' 'Patience,' and 'Mikado' type.

It is easy to suppose that Sir Arthur Sullivan approached his share of the work with renewed zest, though it was by no means certain that, after the strain to which it has been subjected, his musical inventiveness would prove equal to the increased demands made upon it. We therefore confess to some surprise as well as much delight at the result. Beyond all question the score of 'The Yeomen of the Guard' is his masterpiece in this line. Not only in musicianly qualities is it absolutely beyond reproach, but it teems with beauty and freshness from the symmetrical overture to the admirably constructed *finale* of the last act. To point out where the composer has penned quaint and piquant melodies and exquisite orchestration would be to describe the work number by number, for it scarcely contains a weak page, though of course some portions stand out from the others owing to their greater originality. The legend of "The Merryman and his Maid," with its accompaniment on a drone bass, is one of those happy conceits which only occur at rare intervals, even to a highly gifted composer; and the quartets in the second act are surprisingly fresh considering the number of these things Sir Arthur Sullivan has written in the earlier operas. Regarded

from any standpoint the work is one in which it is pardonable to feel some national pride, and it is safe to predict that its popularity will be prolonged far beyond the initial run at Mr. D'Oyly Carte's theatre. As a matter of course the performance is characterized by the same smoothness and perfection in matters of detail which distinguish all productions at this house. Vocally, the most efficient member of the cast is Mr. Courtice Pounds, a young artist with an excellent and perfectly trained tenor voice. Miss Geraldine Ulmar, Miss Jessie Bond, Miss Brandram, Mr. Richard Temple, and Mr. W. H. Denny are all furnished with parts which enable them to display their several abilities to advantage; and special praise is due to Mr. Grossmith for his polished impersonation of the half-serious, half-humorous jester. The one set of the Tower is a masterpiece of stage-craft, and the costumes, though not in all instances historically accurate, are never glaringly inconsistent with the period in which the action is supposed to take place. Examples are unfortunately rare on the English lyrical stage of a production to which no serious exception can be taken; but 'The Yeomen of the Guard' is one of them.

### Musical Gossip.

MADAME JULIA WOOLF may be congratulated on her share in the production of a comic opera called 'Carina' at the Opéra Comique Theatre on Thursday week. Her score is far above the average of such things in musician-ship, and indeed surprised many by the excellence of the writing, particularly for the orchestra. It would be too much to say that the melodies show any remarkable freshness of idea, and the songs are mostly cast in the mould used by composers of a generation since; but still it is a pity that so much technical skill should be wasted upon an unworthy subject, for the libretto, which Messrs. Blanchard and Bridgman have adapted from an old French play, is scarcely above the level of *opéra bouffe*. The piece is lavishly mounted and extremely well performed, among the prominent members of the cast being Miss Camille d'Arville, Miss Josephine Findlay, Mr. Durward Lely, Mr. E. D. Ward, and Mr. Szazello.

THE Russian National Opera Company will give six grand concerts at the Royal Albert Hall during the evenings of the coming week, conducted by Mr. Josef Truffi. The operas announced to be given—of course without action or scenery—are Rubinstein's 'Demon,' Glinka's 'Life for the Tsar,' and Tchaikowski's 'Mazeppa,' in addition to which works by Seroff, Balakireff, Rimsky-Korsakoff, Dargomishsky, and other Russian composers are to be performed. The opera chorus are to appear in their national costumes, and a peculiar feature of the concerts will be the performances by forty-eight lady pianists on twenty-four of Brinsmead's grand pianos!

We regret to hear of the imminent demise of the Sacred Harmonic Society, although it cannot be said that the event will occasion much surprise to those who have followed the course of the society's operations during the few years of its existence. We have frequently pointed out the defects in general policy and in the performances, and if the society did not see its way to remedy these deficiencies it has certainly displayed wisdom in not further prolonging its existence.

MESSRS. NOVELLO, EWER & Co., in view of this altered condition of things, have decided to include the 'Messiah' and 'Elijah' among their Oratorio Concerts during the coming season.



Their programme are otherwise very attractive, including Dr. Hubert Parry's 'Judith'; Dudley Buck's cantata 'The Light of Asia,' a clever work by an American composer chiefly known in this country through the medium of his songs; a new work, entitled 'The Dream of Jubal,' by Dr. Mackenzie, composed for the jubilee of the Philharmonic Society at Liverpool; a Psalm by M. Saint-Saëns; and Mr. Hamish MacCunn's ballade 'Lord Ullin's Daughter'—all for the first time in London. The season will close with one of Handel's less-known oratorios, probably 'Saul,' with Mr. Proust's additional accompaniments.

THE Bach Choir will only give two concerts during the coming season. The first, on March 5th, will consist wholly of the master's works, including the motet 'Singet dem Herrn' and the cantatas 'Halt im Gedächtnis' and 'Wachet auf,' all for the first time. Herr Joachim will play the Violin Concerto in a minor and one of the sonatas. Beethoven's Mass in D will be given on May 4th, when the *diapason normal* will be adopted.

MESSRS. TRÜBNER & Co. will publish immediately a volume of letters by Mendelssohn and Moscheles. The collection is edited and translated by M. Felix Moscheles, the son of the recipient of the letters. The illustrations are numerous and interesting, and include several fine portraits of the great composer; pictures of his home and study; facsimiles of some of the original drafts of the 'Songs without Words,' &c.; and many of Mendelssohn's quaint comic drawings, as droll as Thackeray's caricatures.

THE first North Staffordshire Musical Festival will be held in the Hanley Town Hall next Thursday, when Mendelssohn's 'Elijah' will be performed in the morning, while in the evening there will be a miscellaneous concert with an excellent programme. The solo vocalists engaged are Madame Valleria, Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Henschel. The orchestra of sixty-three performers will be led by Mr. Carrodus, and the chorus will number about three hundred. The festival will be conducted by Dr. Swinner-ton Heap, and is intended to aid various charitable institutions in North Staffordshire.

WE are glad to note the increasing activity and enterprise of the larger suburban choral societies. The South London Choral Association, under the direction of Mr. Venables, announces Handel's 'Israel in Egypt' and 'Messiah,' Rossini's 'Stabat Mater,' Stainer's 'St. Mary Magdalen,' Gade's 'Crusaders,' and Gaul's 'Ruth.'

AN excellent North London society, the Finsbury Choral Association, promises Dr. Bridge's 'Callirhoe' for the first time in London. Bennett's 'Woman of Samaria,' Costa's 'Eli,' Stainer's 'St. Mary Magdalen,' Smart's 'Bride of Dunkerron,' and the 'Messiah.' The conductor is Mr. C. J. Dale.

THE Tufnell Park Choral Society, under Mr. W. H. Thomas, will shortly perform Dr. Hubert Parry's 'Judith.'

WE regret to announce the death of Mr. John Ella, which took place on Tuesday at the advanced age of eighty-six. For many years Mr. Ella was a prominent figure in the musical world, and art owes him a tribute of praise for his direction of the Musical Union, by which classical music was made, at any rate, fashionable in a limited circle. He was a man of the highest tastes and an ardent collector, and as a *raconteur* he had no equal in the profession. It was quickly proved that the success of the Musical Union was due entirely to his personal efforts, for it only survived one season after his retirement in 1880.

MR. CHARLES DOWDESWELL writes:—

"With reference to the announcement in your last issue that the Emperor of Germany has ordered a performance of 'Die Meistersinger' to be given

at the Berlin Opera-house on Wagner's birthday, I see that this is given as January 27th. Richard Wagner was born on May 22nd, 1813."

BRAHMS has recently finished a series of choral gipsy songs for mixed voices, with piano-forte accompaniment.

THE Parisian organ of Wagnerism, *La Revue Wagnérienne*, has ceased to exist.

THE Gewandhaus Concerts at Leipzig commenced for the season on Thursday last.

HERR ANTON SEIDL will give five orchestral concerts at the Steinway Hall, New York, during the coming season.

IGNAZ BRÜLL's new opera, 'Das Steinerne Herz,' is to be produced shortly at the German Theatre in Prague.

#### CONCERTS NEXT WEEK.

Mon. Russian National Opera Company, 8, Albert Hall.  
— Last Promenade Concert, 8, Covent Garden Theatre.  
— Madame de Liana's Chamber Concert, 8.30, Prince's Hall.  
Tues. WED. THURS. FRI. Russian National Opera Company, 8, Albert Hall.  
Sat. First Crystal Palace Concert, 8.  
— Russian National Opera Company, 8, Albert Hall.

#### DRAMA

##### THE WEEK.

LYCEUM.—'A Parisian Romance,' in Five Acts. From the French of Octave Feuillet.

GLOBE.—'The Monk's Room,' a Play in a Prologue and Three Acts. By John Lart.

THEATRE ROYAL, MANCHESTER.—'The Weaker Sex,' a Comedy in Three Acts. By A. W. Pinero.

MR. MANSFIELD's second appearance in London reveals no new aspect of his powers. It proves, however, those powers to be real, and to be less dependent upon make-up and artifice than was generally supposed. His Baron Chevalier is a powerful and in some respects an appalling performance. It belongs to that realistic art which, after being opposed all down the line by criticism, has succeeded in establishing and fortifying itself in almost every position it has assailed. To a section of the playgoing public the character Mr. Mansfield now takes is familiar in the rendering of the original part some half dozen years ago by Saint-Germain. Mr. Mansfield obtains a more ghastly effect than his predecessor. It is, however, to be regretted that the character is to a certain extent a repetition of that of Hyde. This worn-out, prematurely senile debauchee, whose presence with virtuous women is contamination, who never entertains a thought that is not rascality or lechery, who carries at fifty-five the appearance of eighty, whose limbs refuse their office, whose voice is as old as his appearance, is morally at least indistinguishable from the worse half of Dr. Jekyll. In the end this *crétin* dies of epilepsy in the midst of an orgie of which he is the founder, and with words of ribaldry and profanity upon his lips. It is difficult to conceive a picture more terrible and gruesome than is supplied. That the symptoms of the disease are realized we can well believe. The death is at least inexpressibly shocking, and the lesson against a life of debauch is pressed home with a grim energy worthy not only of M. Feuillet, but of M. Zola. In this impersonation lies the entire value of the performance. Mr. Mansfield has, for the rest, assigned to an incompetent company a poor and distressing play. One or two of the female exponents were good at points. The general representation, however, was quite inadequate.

After twice at afternoon performances challenging the verdict of criticism, 'The Monk's Room' of Mr. John Lart has been

played at the Globe Theatre with a view to a run. It is well mounted, and in the main well acted, and is not unlikely to attain the goal at which it aims. Besides, however, being exceptionally grim in story, 'The Monk's Room' is a crude work. Ingenuity or artifice is shown in the manner in which separate parts are welded together, but the parts themselves are unsatisfactory. To so much praise as this Mr. Lart is entitled: he has produced a play which is not unsympathetic and which conveys at times a shuddering sensation. He has, moreover, arranged a way out of the most elaborate complications, and has even brought about a happy termination when such was apparently impossible. He is, however, over ingenious, and the effect of the means he employs to force a termination is depressing. When a man has killed his first wife in the presence of a witness, has hidden her body in an oak coffer, and after a lapse of half a dozen years brings home a new wife to occupy the room in which is this ghastly and, in more senses than one, deadly receptacle, and when almost the first experience he obtains is to be haunted by his first wife, who has promised him no less, a large amount of wonderment is naturally caused. The superstitious element in the play Mr. Lart has never treated very seriously. He has, so to speak, let us behind the scenes, and shown us the ropes to which his phantom puppets are attached. We grow a little resentful, however, when, after learning that the woman supposedly dead was never killed, and that she has, intentionally or unintentionally, personated her own ghost, we also find that she is no wife. In accepting this assumption we pay too high a price for the happy ending on which the public insists. The principal characters in this gloomy Udolpho-like story are well played. Miss Alma Murray is delightful in tenderness and beauty as the heroine; Mr. Hermann Vezin displays much intensity as a Nihilist fanatic a little too loud in the expression of his opinions; and Mr. Willard is very powerful and impressive as the persecuted and frightened husband. Other parts were well played by Miss Helen Leyton, Mr. Forbes Dawson, and Mr. Ivan Watson.

The new comedy of Mr. A. W. Pinero, produced on Friday in last week at the Theatre Royal, Manchester, is a characteristic work of its author. It introduces some eminently comic characters, one or two of them with a claim to be creations; it has bright dialogue pleasantly flavoured with cynicism; and it furnishes dramatic situations. All it needs to be an enduring success is a larger measure of sympathy. It was received with enthusiasm by an immense audience which filled the Theatre Royal to overflowing, and the piece was lifted into success by some superb acting on the part of Mr. and Mrs. Kendal, by whom the play was produced. Under this influence the rivalry between a mother and her child, which is the situation Mr. Pinero brings about, was swallowed without a grimace. A second demand, however, that the audience should accept the marriage of the heroine—the mother—to another man, provoked a wry face. Still, the play has genuine merit and is worthy of being transferred, as it probably will be, to London. Mrs. Kendal has never been greater than

she is as the heroine. Mr. Kendal is also thoroughly well suited, and Mr. Righton as a member of Parliament is marvellously droll. The general cast, including Mr. Denison, Miss Fanny Brough, Miss F. Coleman, Miss Olga Brandon, and Miss Agnes Miller, was excellent.

### Grammatical Gossip.

MISS MARY ANDERSON will give very shortly a solitary representation of 'The Cup,' probably in Liverpool, before her departure for America. New lyrics have, at her request, been introduced into this by Lord Tennyson. In order to separate the representation from that given at the Lyceum by Mr. Irving and Miss Ellen Terry, the Hon. Lewis Wingfield, who is dressing the piece, has placed the action among Byzantine surroundings. Miss Anderson's conception of the character differs widely from that of Miss Terry.

THE St. James's Theatre will reopen on Saturday next with 'The Dean and his Daughter'; and the Shaftesbury Theatre will, it is hoped, be opened on the following Saturday. Some difficulty was, it is said, experienced with the censure in the case of 'The Dean and his Daughter.' If this report is true, the obstacle seems to have been surmounted.

'THE TWO ORPHANS' is to replace 'The Ticket-of-Leave Man' at the Olympic.

AN exhibition of Armada relics and Elizabethan pictures and armour is to be opened by Mr. Augustus Harris at Drury Lane on the 24th inst.

TO CORRESPONDENTS.—E. A. W.—G. D. F.—received.  
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Although many editions have been published of the 'Mémoires du Comte de Gramont,' both in the original French and in English translations, very few of their editors appear to have taken the trouble to consult Hamilton's original text, while the English editors without exception have repeated all the errors perpetrated by Boyer in the first translation of the work. One striking instance of their carelessness may be referred to. Commentators, from Malone downwards, have exercised their ingenuity in endeavouring to determine the name of the actress whom the Earl of Oxford tricked, and whom Cunningham successfully proved could not have been the performer of the character of Roxana as stated in the English versions of the Memoirs. Had any one among them looked into the original edition of Hamilton's work, much needless speculation might have been avoided, as it would have been at once seen that Hamilton speaks of Roxélane (*Ang.* Roxalana) and not of Roxana, as the name is printed by all the English and most of the French editors.

Another ludicrous error which has crept into the English versions relates to the pair of Martial's gloves sent by Miss Hamilton to Miss Blague. Martial, it should be mentioned, was the fashionable Parisian glove-maker of the epoch, but the translator being ignorant of this circumstance rendered the phrase "martial (*i.e.*, military) gloves," apparently not thinking that these would be rather a singular present to make to a lady, especially as it was intended she should wear them at an approaching Court ball. Some scores of errors, equally inexcusable as the foregoing, have been corrected in this new edition.

In the annotation of the present volumes free use has been made of the labours of former editors, still it will be found upon examination that much the larger portion of the notes are original. It was scarcely practicable to distinguish these new notes from the old ones, owing to the latter being frequently intermingled with the former, besides being constantly subjected to amplification, condensation, or correction, as may have been considered necessary.

As Hamilton records much of the scandal current at the English Court during Gramont's sojourn there, numerous illustrative extracts have been given from the lampoons of the time dealing with such matters. Pepys's 'Diary,' too, has been frequently quoted from; for it must be remembered that Pepys gossips about most of the personages and many of the incidents introduced into the Memoirs, and that he largely confirms the general truth of Hamilton's account of the doings of Charles II.'s Court. In the Epilogue which the present editor has appended to the work, describing the after careers of the principal personages figuring in the Memoirs, many interesting particulars respecting the two rival duchesses, Portsmouth and Mazarin, have been derived from M. Forneron's 'Louise de Keroualle,' a book which is almost as lively and interesting as Hamilton's world-renowned narrative.

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